

Saturday 19-26 December 2015

Amateur Photographer

**GREAT
TIPS**
for 2016

Our pick of the
best shooting
advice from
the AP experts

**16-PAGE
PULL OUT**

Passionate about photography since 1884

**We look
back at
our photo
highlights
of the year**

- The **best** images
- Our **favourite** gear
- The **top** news stories
and more...

Classics
revisited



How we recreated
a classic portrait
of Rita Hayworth

Christmas **SPECIAL**

Walker Evans retrospective • **Books** of the Year • Our **predictions** for 2016



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In this issue

4 Christmas cover

Your shots that end up on our shortlist

14 Champion's champion

The best of this year's major competitions

24 Classics revisited

We recreate a Hollywood portrait of Rita Hayworth

28 Images of the year

AP staff, photographers and picture editors choose their most memorable images of 2015

40 American master

Why Walker Evans is still considered one of the greats of our time

46 Build your own

DIY gadgets to help your wildlife photography from Paul Hobson

51 Top tips for 2016

From macro to travel – how to improve your picture-taking prowess

69 Best books of 2015

The books that should be in your collection

73 Best features of 2015

The technological developments that made us sit up and take note

78 Best of the brands 2015

The cameras and lenses that stood up to scrutiny in the past year

86 Christmas conundrums

Too dark for photography? Try our quiz instead

Regulars

7 365 days

19 Inbox

114 Final analysis



Christmas is a good time to reflect on the previous year and ponder what the next one will bring, and that is very much the focus of the AP Christmas

Special as we reveal our photographic highlights of 2015.

We asked AP staff and leading UK picture editors to nominate their favourite images, and have rounded up the winners of all the major photographic competitions for

comparison. Both features illustrate what a broad church photography is. It has been a busy year too for the camera industry, as you'll see from our recap of the year's biggest news headlines and our technical team's highlights from all the new gear that we've seen in 2015.

Finally, our features department have collected all their favourite nuggets of advice from our team of expert contributors to kick-start your photographic juices for 2016. Merry Christmas! **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK

Christmas Bokeh

by Ian Johnston

Nikon D800, 24-70mm, 6secs at f/5, ISO 100

Ian's image demonstrates something that a great many photographers can surely relate to. All of us have a list of images that we would love to take, but never seem to find the time to do it. Take some motivation from Ian, who finally got around to achieving this festive shot.

'The concept of the open/folded book was an image that was on a long list of shots to be done,' he says. 'The Christmas tree lights gave a good background. Like most of us, I have a long list of ideas that I will get around to doing some time in the future.'

If you would like to see your image in print, visit our Flickr, Facebook, Twitter and online gallery pages.

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© IAN JOHNSTON

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

You had it covered

Our **Christmas cover** competition made us realise what a talented bunch you are, making our choice of winner that much harder

Choosing a suitable cover image for the AP Christmas Special can be a tough job, so for the past couple of years we've decided to turn to you, the readers, for help.

The first time we announced we'd be using a reader's image for the cover we worried what would happen if no one sent in anything suitable. Last year, when we asked again, we worried whether our success the first time was a fluke. Now that it's abundantly clear it wasn't, we decided to do it again, and you have come up trumps once more. We received more than 500 entries to our cover competition, which we advertised in the magazine, on our website and social media channels, and many of them were quite outstanding.

Our regular weekly portfolio submissions prove that we can count some of the most talented photographers in the country among our readership, but the requirements of a cover image go way beyond just being a good picture. It needs to have a graphic impact that hits you immediately, preferably from a distance.

Simple images work best, with uncluttered areas where cover lines can be placed and read easily. It should go without saying that the image should be portrait format, like the magazine cover, or if it's landscape it needs to be of a high-enough resolution that a portrait-format image can be



The photographer

Gareth Williams, from the Vale of Glamorgan in South Wales, took this shot with his Pentax K200D and 55mm lens in the comfort of his living room. 'I had to move the baubles off the tree to get enough distance between them and the lights to make the bokeh possible,' says Gareth. 'To keep the baubles still and in place, they were taped onto a lighting stand.' And what will Gareth spend the money on? As he recently bought some new lenses he'll do the honourable thing and spend it on the family, who have always supported his hobby.

cropped from it and still be big enough to cover the 290mm height of the cover. (We received a lot of landscape-format entries that we had to reject immediately for this reason).

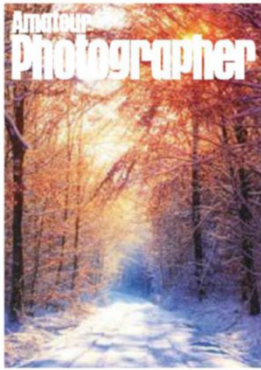
Once our technical and compositional needs had been met, it came down to what we were looking for in the image. We received a lot of great landscapes that beautifully illustrated the theme of winter, but not necessarily Christmas, and after mocking-up a few of our favourite submissions as covers, we decided that we wanted the magazine specifically to reflect this festive period.

Of the images that fitted all our criteria, the one we finally settled on was by Gareth Williams. Photographing a Christmas decoration may seem a little obvious, and even perhaps clichéd, but it's surprisingly difficult to do well and Gareth showed great skill in his work. His red baubles provided the visual impact we were seeking, the lighting is lovely, the composition perfect for our needs, and we love the bokeh from the out-of-focus decorations in the background. A hearty 'well done' to Gareth for his achievement.

It seemed a waste not to do something with some of the other amazing images you sent us, so we've decided to run a separate feature in the next few weeks focusing on your best winter landscapes.



© LARA LAMANI



© SEM MILLER



© SHANE BUTLER



© SARAH BRIGGS

Cover tips

● The job of a cover image is to stand out from the other covers on the shelf. Before submitting an image, look at your shortlist as thumbnails in an image browser. Note which images draw your attention and stand out. These are likely to be the ones that will make the best cover images.

● It sounds obvious but magazines are mostly portrait format, so shoot in portrait orientation. Although it's possible to crop from a landscape-format image if the resolution is high enough, it's best to use all the available pixels where possible. Remember, we need around 3,600 pixels on the vertical axis.

● Don't crop in too tightly – leave lots of space for cover lines. Busy images with lots of detail are generally unsuitable, as they make superimposed text difficult to read. There should also be plenty of space at the top for the magazine masthead.

● Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options for where to put the cover lines.

● If you're submitting a portrait, it's generally best to have good eye contact, with the subject looking directly into the lens.

Covers where the subject has a strong gaze tend to draw the viewer's attention much more than those where the subject is looking away. Also, the eyes should be pin-sharp.

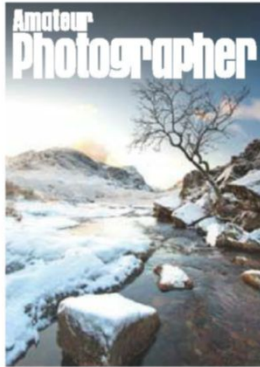
● Remember, magazines work well ahead of the publication date – especially monthlies – so submit seasonally dependent images (such as spring flowers) four to six months before the issue comes out.



© ROB BAILES



© RENATA PRASADA



© MIKE PRINCE



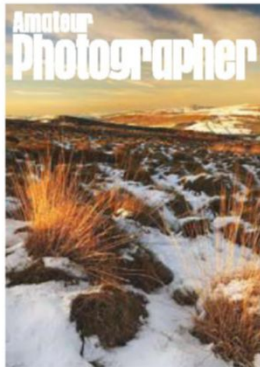
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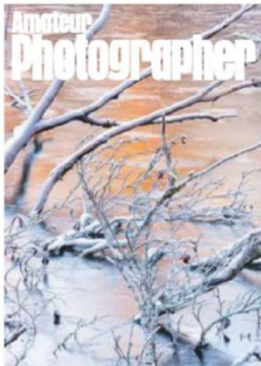
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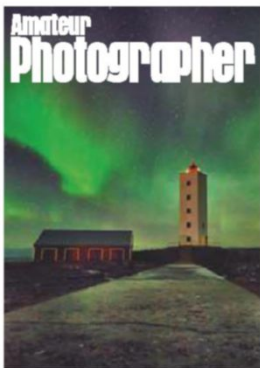
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News review 2015

News editor **Chris Cheesman** looks back at the year's ups and downs

January

- As the festive season ended, Nikon unwrapped the D5500 DSLR, featuring a new vari-angle touchscreen.
- Fujifilm primed its new X-A2 compact system camera for a March debut. It would feature a 175° tilting LCD screen and ISO extendable to 25,600.



March

- This image by Simon Morris was among five by UK amateurs to be shortlisted at the Sony World Photography Awards.
- The D7200 became the first Nikon DSLR to support a Near Field Communication (NFC) wireless system.



© SIMON MORRIS/SONY WORLD PHOTOGRAPHY AWARDS

May

- US photographer John Moore struck the \$25K Sony World Photography Awards' jackpot with his powerful photos documenting the Ebola crisis in Liberia (left).
- Pentax added Pixel Shift Resolution to its K-3 II, but took away the built-in flash featured on its predecessor.



© JOHN MOORE, US, THIS IS OUR PHOTOGRAPHER OF THE YEAR/SONY WORLD PHOTOGRAPHY AWARDS

July

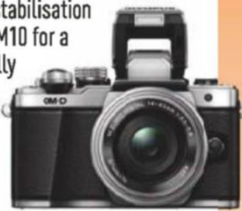
- RG Lewis, set up by a man recruited as a British spy before the Second World War, closed down its last store.
- Scottish photographer Albert Watson (right) was awarded an OBE in the Queen's Birthday Honours.



© ALBERT WATSON

September

- Olympus added 5-axis image stabilisation and chunkier dials to its OM-D E-M10 for a Mark II incarnation more classically styled than its predecessor.
- 10,000 cameras were primed to photograph archaeological sites in the Middle East feared to be under threat from Islamic State.



November

- Deer oh deer. Amateurs were accused of interfering with the mating habits of the four-legged residents of Richmond Park, London.
- Sony announced the Alpha 68, a 24.2-million-pixel A-mount model that uses a 4D focus system plucked from the Alpha 77 II.



February

- The Mark II version of the Olympus OM-D E-M5, boasted a 40MP composite mode
- Canon served up a double helping of high-resolution DSLRs with the 50.6MP EOS 5DS and EOS 5DS R.



April

- A photo of Durdle Door, a Dorset hotspot favoured by many photo enthusiasts, won a £10k landscape photography prize for local man Ollie Taylor.
- The 4K video-enabled Nikon 1 J5 joined the growing army of compact system cameras to adopt a retro look.



June

- The photography world mourned the death of documentary photographer Mary Ellen Mark (left), aged 75. She had been a headline speaker at the Photography Show in Birmingham in March.
- Sony debuted its new flagship full-frame camera: the Alpha 7R II, boasting a 42.4MP imaging sensor.



August

- Canon showcased a '4 million ISO' video camera, the ME20F-SH, built for uses such as astronomy filming and wildlife at night.
- Tamron claimed a world first with its 18-200mm f/3.5-6.3 Di II VC zoom, billed as the lightest in its class.



October

- Canon's EOS M10 features an 18MP sensor and DIGIC 6 image processor.
- Amateur photographer Don Gutoski landed Wildlife Photographer of the Year, beating professional entrants in the process.



© DON GUTOSKI

December

- Ilford Studio inkjet paper was billed as the 'digital equivalent' of traditional papers.
- The Red Bull Illume Image Quest 2016 searched for 'mind-blowing' action images.



© DAVID CARLIER/RED BULL ILLUME

What's up

High-pixel cameras.

Uncompressed raw shooting.

Slow-motion video, as used by Money Penny.

4K cameras.

Death-defying rooftop photography.



Registered-blind Dave Taylor (above) lands dream role as photographer at football club.

Paparazzi – blasted for alleged tactics over Prince George.

Selfie sticks, which kill more people than shark attacks.

Bizarre 1932 tripod rule, which ensnares *Guardian* editor on London's Hampstead Heath.



North Korea, which blocked access to Instagram within its borders.

Lens cameras, as Olympus dithers over launch of Air A01 device in Europe.

What's down




Superb unearthed stills of The Beatles at Granada Studios in 1965



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A world exclusive under our noses

 ONE OF the biggest stories of 2015 was very close to home – within striking distance of the AP newsdesk, in fact.

AP was the first to report that previously unseen Beatles photos had been found after languishing in boxes for 50 years, alongside forgotten images of other famous names from the 1960s.

The Beatles photos, captured during a shoot at Granada Studios in Manchester in December 1965, were among around half a million newly discovered images from the worlds of music, sport and entertainment captured by photographers for *TV Times* magazine, which is based in the

same building as AP and shares the same publisher, Time Inc (UK).

It turned out that only a tiny fraction had been published before they were stuffed into A4 envelopes inside boxes at the British Film Institute in London – and had seemingly been forgotten about ever since.

In all, 11 rolls of black & white

film of the Beatles were unearthed – plus a roll of colour – from a television show called *The Music of Lennon & McCartney*.

The collection also revealed never-before-seen photos of legends such as Woody Allen and Peter Sellers.

For each image published there were up to ten rolls of film.

A crazy plan... and a rogue tripod

 EVERY so often photographers are confronted by a threat to their liberty that's so serious, it triggers a mass outpouring of resentment. This was the case when a bonkers plan emerged to change European copyright law, requiring photographers to obtain permission from architects – and possibly pay them royalties – before publishing pictures of tourist attractions.

Similar curbs on the use of commercial images of buildings in public spaces are already in force in some European countries but, thus far, not in the UK. Luckily, the

plan to abolish Freedom of Panorama did not pass, thanks to a vigorous campaign led by organisations including AP and a petition that attracted more than 500,000 signatures. AP contacted every UK MEP and, in the end, an overwhelming majority of MEPs voted against the move.

On a lighter but no less bizarre note, *The Guardian's* then-editor Alan Rusbridger was stopped over the use of a tripod on London's Hampstead Heath, under an 83-year-old by-law. The editor was with photographer David Levene and his assistant when police gave Rusbridger a written caution.



© ANDREW WEST LAKE

The Freedom of Panorama plan was overruled by a huge majority of MEPs

THE YEAR IN NUMBERS

30%

of film users are under 35 years of age
[Source: Ilford Photo]

50

years since Elliott Erwitte shot images of Che Guevara and Fidel Castro

6,500

images submitted to Food Photographer of the Year 2015

£100

press photographers were told to pay this sum to shoot the Notting Hill Carnival

52%

of photojournalists admit they sometimes stage images



March of the drones

 BILLED as the 'must-have' gift for Christmas last year, drones developed a more sinister side in 2015. There was growing evidence that they pose a real danger to our skies and to people, amid reports that the devices were being flown close to commercial aircraft.

As drone camera maker DJI promised greater camera control for the photographic enthusiast with the Phantom 3, safety warnings by aviation experts went unheeded.


Nigel Wilson, 42, from Bingham in Nottingham, was convicted of flying drones over buildings and congested areas, and banned from flying drones for two years in the first prosecution of its kind in the UK.

Wilson pleaded guilty to nine offences in contravention of the Air Navigation Order 2009 after flying a drone over Buckingham Palace, the Houses of Parliament and football stadiums.

But the march of the drone was unstoppable, as commercial drone-use permits doubled in ten months, and organisers of the UK Drone Show in Birmingham had to add an extra date to their event in December due to demand.

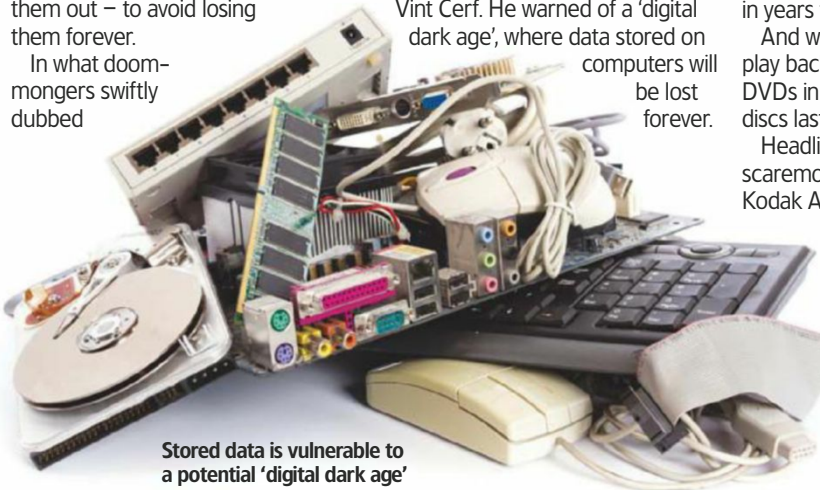
All this was happening as *Forbes* business magazine reported that DJI, the world's largest consumer drone maker, had grown to be worth \$10 billion.

Waging war on 'Armageddon'

 IN 2015 we were warned to archive our digital photos properly – and if at all possible print them out – to avoid losing them forever.

In what doom-mongers swiftly dubbed

'photographic Armageddon', the lurking 21st century menace was first raised by Google vice-president Vint Cerf. He warned of a 'digital dark age', where data stored on computers will be lost forever.



Stored data is vulnerable to a potential 'digital dark age'

Then, right on cue, photographer Jacques Nadeau, from Montreal, Canada, lost up to 50,000 images captured during a 35-year career, when thieves stole hard drives from his home.

Experts lined up to say we should back up our images in triplicate and store them in different places. However, there seems little use storing pictures on hard drives and USB sticks if the devices wear out in years to come.

And will machines be around to play back files stored on CDs and DVDs in 50 years' time even if the discs last that long?

Headline-grabbing, scaremongering? Not according to Kodak Alaris, which cautioned that a potential 11.8 billion photos are lost in the UK owing to our 'nonchalant attitude to protecting content'.

Research also revealed that 30% of people have lost photos due to 'defunct tech', yet only 12% print them out.

Megapixel ambitions and ambience-sensing cameras

ANYONE who thought the megapixel race had drawn its last breath had better think again.

Although it was a relatively quiet year, camera-wise, for Nikon, Canon wasted no time in kicking off 2015 with two 50.6-million-pixel full-frame DSLRs aimed at professional photographers in the form of the EOS 5DS and EOS 5DS R.

Later in the year, Canon proudly declared it was developing a 120-million-pixel DSLR. Not

content to stop there, the company also revealed plans for a 250MP imaging sensor capable of distinguishing lettering on the side of a plane around 11 miles (18km) away. It hoped the sensor would be used in surveillance cameras and other industrial equipment.

No less intriguing was Nikon's prediction of a future where cameras can sense the ambience of the moment, 'read emotions' and automatically change settings such

as colours and tones to reflect factors like temperature and lighting.

The new sensory technology could change how we see and experience images over the coming decades. A world of 'contextualised cameras' will treat us to a new generation of sensor technologies, enabling future cameras to read the external ambience of a moment.

Such cameras, added Nikon, 'will adapt to the situation being photographed, by enhancing certain colours, tones, exposure and contrast levels to reflect and enhance the emotion of the image as the photographer intended'.



Canon revealed plans for a 250-million-pixel sensor



The idea of 'contextualised' cameras takes hold

25,000

Fox Talbot prints and negatives exist [source: The Bodleian Libraries]

20,000

people attended the first Photo London photography fair in London

48

stores run by Jessops, which collapsed under former owners

\$628k

worth of prints allegedly stolen from photographer Steve McCurry

460,000

Instagram followers of Eelco Roos who quit his IBM job to pursue photography

The year of Instagram

It's surpassed Twitter in terms of users and has taken over our lives...



WHEN they come to write the social media history books (which they will), 2015 will be known as the year of Instagram. Following its purchase by Facebook back in 2012, the simple social network

– in which users share filtered lo-fi shots mostly of avocados and lattes – has grown and grown, and in September 2015 it announced that it had crossed the 400-million-user threshold.

What's most significant about this is that Instagram has officially surpassed Twitter in terms of users. Instagram took just nine months to go from 300 million to 400 million, while Twitter holds steady at 316 million. Advertising revenues are expected to boom to \$1.48 billion in 2016.

Currently, 80 million photos are shared on Instagram every day. This bears repeating: 80 million every day.



Instagram isn't just for pictures of your breakfast – NASA posted an image of Pluto to its account

Changes and landmarks

This was also the year that Instagram shook things up a little. Historically, it has only been possible to post square-format images to Instagram, which meant your carefully composed image had to be cropped. This was actually an enormous part of the site's identity, reflecting its dedication to streamlined simplicity. However, in August the site announced that it would be rolling out the option to share photos and videos in portrait and landscape orientation.

It makes sense that Instagram is expanding its image-sharing options, as more and more images of significance are being beamed out to the world via the service. NASA Instagrammed a gorgeous image of dwarf planet Pluto from closer than ever before. The All Blacks lifted the Rugby World Cup 2015 trophy on Instagram to the acclaim of more than 21,000 likes. Barack and Michelle Obama are both on Instagram. As we head into 2016, its place in the global conversation is only going to increase.



The #croweagle was just one of the top internet stories of the year

Social media 2015

Jon Stapley and Karen Sheard round up the top trending internet stories of the year

Animals riding other animals

This was the year of the portmanteau animal meme. It all kicked off with an image of a weasel riding a woodpecker, which went viral under the hashtag #weaselpicker. This led to instances of other animals riding the bandwagon, so to speak, with a #racoongator and #croweagle also making their appearances across the internet.

Taylor Swift 'rights grab'

Taylor Swift caused a social-media storm after complaining that Apple's streaming service offered unfair terms for artists, only to be accused of hypocrisy over her own unfair contracts with photographers. It all was resolved after both Apple and Taylor listened to public opinion and revised their contract terms.

Facebook 'image grab'

Facebook accidentally claimed to own the rights to everyone's images, after an employee wrote to the site Photo Stealers '...once something is posted or uploaded onto Facebook it becomes Facebook's

property.' A spokesperson later clarified the email was incorrect, but not before it had caused widespread criticism across social media. Oops.

Adele Instagram announcement

In November, Adele almost broke the internet by opening an Instagram account and posting a stunning image of herself to reveal her new album release date. Within an hour her profile had attracted almost 20,000 followers, and her following now already numbers millions.

Sneaky fox

Paul Nuttall, one of AP's website writers, caused a surprise sensation on sharing site Reddit.com after posting a picture of a 'sneaky' fox in his garden. After remaining top of r/photography (Reddit's photography channel) for the day, the image had over a million views – a highly impressive number for any website, let alone for a single image. He was approached by a number of news agencies for his story, but guess which publication got the scoop!

The perfect Christmas gift from £21.49



Four top Twitter tips

Connecting with other photographers can pay huge dividends in the long run

EVEN though it didn't start as an image-focused service, Twitter has evolved into a great way for photographers to connect. If you're looking to talk pictures, kit and more with like-minded folks, then you'll get a huge amount out of it. It's also a terrific place to get your work seen by a wider audience – if this is something you want to do, though, it's important to use the service correctly. Make it your resolution to get your photos noticed on Twitter next year, and make sure it happens with our top tips.

Follow the right people

The perfect cocktail of people to follow includes a mixture of prominent photographers, aspiring amateurs on the same level as you, influential voices in the world of photography and art, and fabulous weekly photo magazines. (Speaking of which, find us @AP_Magazine).

Talk!

Resist the urge to be a mysterious, unknowable force, graciously breaking your silence every so often with the odd image or two. With

Twitter you get out what you put in, so talk to other photographers. Compliment them on their work, ask for advice, and be encouraging. They're called 'social' networks for a reason, but it's amazing how many Twitter users – especially photographers – can forget this.

Share more than your own posts

To the same end, if another photographer posts a fantastic image or an interesting link, share it. Once again, the community will be much more rewarding if you treat it as more than just a means to promote yourself. Our tip: try to get into the habit of sharing something of someone else's at least three times a week.

Try video

Twitter lets you share GIFs and short videos as well as images, so make use of them. Even if you're not much of a videographer, a brief video from your latest shoot location could be something your followers really enjoy. Be creative and have some fun.



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Poll position

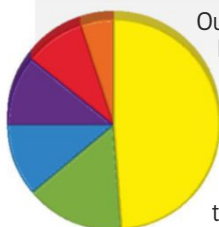
Every week we ask your opinions on a new topic, and every week we enjoy seeing the results and your comments. **Jon Stapley** reviews some of the year's most interesting polls



© DAVID TITLOW

What do you think of this year's Taylor Wessing Awards winner?

A It isn't a portrait and it isn't very good	49%
B I have no strong opinion about the winning image	15%
C It's a good picture but it isn't a proper portrait and should not have won	11%
D I think it's a worthy winner	11%
E It's a good picture but there were better entries that should have won	9%
F It is a portrait but not a very good one, and should not have won	5%

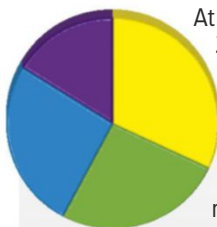


Ouch! The Taylor Wessing Portrait Prize is certainly no stranger to controversy, but this year's winner seemed especially contentious. Only 11% of you thought David Titlow's image (above) deserved to win – the other 89% weren't as charitable. It raises a lot of interesting questions about genre and form; 49% of you said 'it isn't a portrait'. Why? What are the formal requirements of a portrait? Would this shot have counted if Titlow had cropped (or moved) in tightly to frame the baby? And if so, would that really have improved it?

It raises a lot of interesting questions about genre and form; 49% of you said 'it isn't a portrait'. Why? What are the formal requirements of a portrait? Would this shot have counted if Titlow had cropped (or moved) in tightly to frame the baby? And if so, would that really have improved it?

Would you be interested in a camera with a 50-million-plus pixel-sensor?

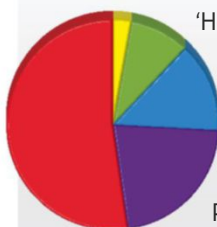
A No, I have no need for files that big	32%
B Yes, but only if the price was right	26%
C No, I am happy with what I have	26%
D Yes	16%



At the beginning of 2015, you could be forgiven for thinking that the megapixel war was over. Then February came, and with it Canon's monstrous record-breaking 50.6-million-pixel EOS 5DS and 5DS R. Certainly a feat of engineering, but do most people, those who generally find themselves viewing images on screens and phones, really need this kind of resolution? Is it worth having to manage the colossal files? You were divided – the 'no' camp edged it, but at 58% to 42%, it wasn't quite a landslide. While it looks like there's still a place in the market for megapixel behemoths, as many of you have since written to us since, it's also about the quality of pixels – not just quantity.

Would you be prepared to convert one of your cameras to black & white?

A No way, it's madness	52%
B Yes, if I could pay someone else to do it properly	22%
C Yes, I'd try it myself	14%
D No, I don't need to – I only shoot b&w film	9%
E No, I'm saving up for Leica M Monochrom instead	3%

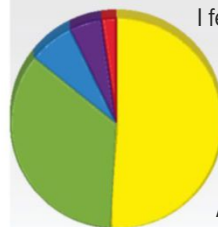


'He's mad,' they said. 'He's lost it,' others opined. 'He's clearly dangerously unmedicated!' some conjectured. But AP deputy editor Richard Sibley was undeterred, and in our 7 February issue he unleashed his toolkit and converted a camera to shoot black & white images only. Would you do the same? It raises some interesting questions: is there artistic value in a deliberately restrictive tool? (I would argue that there is). In the end, however, sanity prevailed, and 52% of people voted that Richard Sibley be fired.

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Would you ever use a selfie stick?

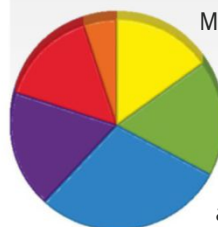
A No, I would never take selfies/I have no need for one	51%
B No, they look stupid	35%
C Yes, but not for taking a selfie	7%
D Yes, but I don't currently own a selfie stick	5%
E Yes, I have one and found it useful	2%



I feel bad for the much-maligned selfie stick. It's an accessory that can bring so many people (read: teenagers) joy. And yet you lot were very vociferous in your disapproval. Granted, they are rather cringeworthy, feed more than a little into today's self-obsessed culture and can occasionally be dangerous (I was once inadvertently brained with one at a bus stop), but it's still impressive to see a whopping 86% of respondents hating the humble stick. My favourites, though, are the 7% of people who would use a selfie stick, but not for taking selfies. What for? Golf? A walking aid? Braining people at bus stops? A cheap alternative to a remote shutter release? We may never know.

On average, how much time a week do you dedicate to photography?

A 24+ hours	15%
B 10+ hours	18%
C 5-10 hours	29%
D 3-4 hours	18%
E 1-2 hours	15%
F Up to 1 hour	5%



Most people wish they could spend more time on their hobbies and passions, but life, work, family and TV box sets have a tendency to get in the way. Therefore, it was interesting to see such an even spread of the different lengths of time you're able to steal for your photography every week, from a few hours here and there to a big old chunk of time – one (happily retired) forum member reckoned he managed upwards of 60 hours per week! Until then, most of us can but dream...

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David Yeo won first prize in the British Life Photography Awards with his image 'Vroom with a View'

Champion's champion

What were your favourite winners from 2015's photography competitions? We take a look at seven of the best and ask you to vote for your favourite

Looking through the images submitted to the various photography competitions that take place throughout the year is so much more than just viewing a bunch of nice pictures. A careful analysis will show just how democratic the field of photography is. Images taken by professional photographers can fit comfortably side by side with those taken by so-called amateurs.

This year saw some stunning entries from the Royal Photographic Society, Landscape

Photographer of the Year, World Press Photo Awards, Wildlife Photographer of the Year, British Wildlife Photography Awards, Sony World Photography and British Life Photography Awards. While there were a few other awards, the ones I have listed were of particular note because of how unusual, or, in one or two cases, challenging they were. Of the images here, we want to know your favourite. To have your say, visit www.amateurphotographer.co.uk/champion and let us know by 3 January 2016.

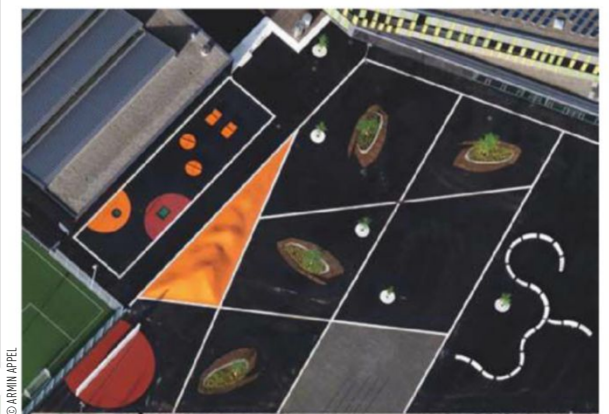


Mads Nissen won World Press Photographer of the Year with his gentle image of a gay couple in Russia





Don Gutoski's once-in-a-lifetime image 'A Tale of Two Foxes' went on to win the Wildlife Photographer of the Year



This aerial shot was taken by Armin Appel and went on to take first prize in the Sony World Photography Awards' Open Category



Jan Klos took the gold award at this year's RPS International Print Exhibition with his image of the staff at Shoreditch's Nelson's Head pub



This unusual image, taken over a cliff edge by Barrie Williams, was the winner of British Wildlife Photographer of the Year



This year's Landscape Photographer of the Year was Dorset-based Andy Farrer

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Nigel Atherton **Richard Sibley**

Viewpoint AP staff

We get the views of five of the AP staff on what they deemed to be the highlight of the past year and what they're looking forward to in 2016



Phil Hall **Michael Topham** **Oliver Atwell**

Nigel Atherton Editor

The magazine you hold in your hands is the result of a huge amount of hard work by a talented group of individuals: the AP team. They're the orchestra – I'm merely the conductor. However, for the past three months I've had to put down the baton due to illness. That AP has not, during this time, missed a beat or hit a bum note is due to them. Many are unsung heroes who barely get a mention unless you scan the credits on page 20, so I'd like to shine a light on them here.

I'll start with deputy editor Richard Sibley, who so ably stepped up to the rostrum in my absence. AP's reputation for quality news is down to Chris Cheesman. In the technical department, Andy Westlake, Michael Topham and Callum McInerney-Riley strive to bring you authoritative tests of the latest kit before anyone else, while on the features desk Phil Hall and Oliver Atwell sniff out the most inspirational stories and techniques. Designers

Mark Jacobs, Sarah Foster and Antony Green make the pages look great, while Lesley Upton and Meike Abrahams make sure everything goes to press on time with as few errors as possible. Karen Sheard runs our websites, ably assisted by Paula Benn, John Layton shoots and edits our videos, while Sam Blakey arranges our reader offers, competitions, events and free gifts. All the images we print, whether by readers, or legends past and present, are managed by Rosie Barratt on our picture desk. Andrew Sydenham shoots our product photos, as well as the lab tests for our review cameras. The glue that holds us all together is my PA, Chrissie Lay, who fields your emails and calls, pays our contributors, organises our meetings and does hundreds of other things.

Without them all, you'd be looking at a lot of blank pages every week, so a big thanks to them and to you, our readers, whose continued patronage enables us to keep doing what we do.

Richard Sibley Deputy editor

For me, this year has been about using a feature that is on virtually every camera released, but that previously I have barely touched. That feature is video, and for the first time since art college I have been regularly shooting video. Most of this has been testing cameras for The Video Mode (www.thevideomode.com), but I'm trying to create short films and

learn more about creating a story, rather than just a nice-looking clip of a few seconds' long.

Previously, I hadn't given the video features of most cameras a second thought, but with the image quality of most models being more than good enough for my stills photography, I now find myself looking at the video features as more of a priority. I can't wait to spend more time shooting video next year.

Phil Hall Features and technique editor

Looking back on my photographic year, there's one thing that sticks out in my mind and that's a week capturing a stunning array of wildlife on the beautiful Masai Mara in Kenya. Never having experienced anything like this before, with such close proximity to wildlife that made it feel like I was in the middle of a BBC nature film, it was a trip I'll never forget.

Having never really shot wildlife like this, it was a steep learning curve at first and I was well out of my comfort zone, but with the help of expert guide Paul Goldstein I quickly gained confidence and loved every minute of it. Without a doubt it has to be my most rewarding photographic experience yet. Looking ahead, if there's anything that comes close to rivaling this next year, then I can't wait for 2016.

Michael Topham Deputy technical editor

Looking back over the past 12 months, I'm delighted to say that I have succeeded in what I set out to do this time last year, which was to rekindle my interest in automotive photography.

Like any sportsman who finds it challenging returning to the sport they love after an injury or a period out of the game, it wasn't easy getting back on the bike, as it were. A few of my early shoots weren't successful, but then after some perseverance it all suddenly clicked and came together. I can't deny that returning to a subject you haven't photographed for some time isn't daunting, but I believe that taking on a photographic challenge and pushing yourself is one of the best



© MICHAEL TOPHAM

ways of becoming a more competent photographer.

If there's a photograph you've always wanted to take or a location you've always wanted to visit, make 2016 the year you do it. I have never photographed the Quiraing – the northernmost summit of the Trotternish on the Isle of Skye. Research into my 666-mile journey north to the location I've always wanted to visit has already begun, and hopefully by this time next year I'll have an image to prove I've been there.

Oliver Atwell

Senior features writer
I tend to be a little childlike in my approach to the things I enjoy. Not content with being just a fan of something, I approach it with a near evangelical zeal. That's why 2016 will be full of my endless promotion of the new work from my favourite photographers.

Yet this year, or perhaps even earlier, a funny thing happened. My infantile superfandom landed on the shoulders of a close

personal friend of mine. Danish photographer Magnus Arved, finally put together a book and exhibition of work that was five years in the making. His extraordinary black & white images, all of which were shot on 120 film, traces the male burlesque scene across New York and Europe. The project is called 'Boy Story', and it's an exquisite masterwork.

I've watched the growth of this project, from the time of meeting him at a mutual friend's exhibition, through our time living together in a North London warehouse, and ending at the exhibition. My heart aches with pride to see the fruition of his labours. Quite where he'll go next is anyone's guess. He's hinted, but has yet to reveal his plans. I can't wait to see how his photography evolves.



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LETTER OF THE WEEK

Got a grip

In AP 7 November, I came across a question in your *Tech Support* section titled 'Get a grip', so I thought I could share something of interest with your readers.

A few months ago I discovered a small company in the US that makes wooden grips for digital cameras (www.jbcameradesigns.com). It's an unusual combination, but they looked good and I decided to order some to try them out. I've been very pleased with them and, for example, the grip looks very good on the Panasonic Lumix DMC-LX100 and the Fujifilm X100T (I've bought one for each model).

The grips really make a difference with handling and they've elicited a number of comments from people who have seen me using them. They certainly make a change from the run-of-the-mill manufacturers' own grips! **Phil Wheeler, via email**



A good handgrip is a nice addition to a camera, particularly a small one. This year I've tested a few video camera cages with wooden handles, and I think such a product for cameras is a great idea. We hope to test the JB grips soon – Richard Sibley, deputy editor



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Won with the Don

I am an AP subscriber and read the small article on the Faith Through a Lens competition you ran a couple of months ago. I knew nothing about it, but after reading your piece I entered – and won! I got to meet Don McCullin at the awards presentation on

13 November and have sent my winning image (below). Thank you so much!

Jim Grover, via email

Congratulations on your win! I'm sure other readers will be encouraged by your success – Richard Sibley, deputy editor



© JIM GROVER

Exciting times

I started taking pictures as a 13-year-old back in the early 1980s. A Ricoh KR-5 followed by a Pentax MX and a few lenses kept me going for a few years. With my interest encouraged and supported by an active local camera club, I started developing and printing my own black & white prints. Film development was done in the pantry with a towel at the bottom of the door to stop light getting in, prints were exposed in the spare bedroom and then shoved under my jumper for the transfer across the landing to the bathroom where the trays could be kept at the constant temperature with a little warm water in the bath. It can't just have been me, right?

A few years later, teenage life got in the way of photography and I was gently guided away from



In AP 28 November, we asked...

If you could only ever shoot on one focal length again, what would it be?

You answered...

A	Wider than 24mm	6%
B	24mm	10%
C	28mm	9%
D	35mm	35%
E	50mm	28%
F	85mm or longer	12%

What you said

'I've been shooting with a Fujifilm X-Pro1 recently, with the 27mm pancake lens (41mm equivalent). Having been brought up on the standard 50mm focal length, I like it a lot, and would go for 41mm were it on your list'

'Based on the assumption that you are working on a full-frame basis, then 24mm would be around the 50mm equivalent, which is a pretty versatile compromise'

'When I was shooting street photography with black & white film, I used 28mm and a 50mm lenses, and probably 80% of my shots were taken with the 28mm. Now I'm using a 24-85mm on a full-frame camera, most of my shots are taken around the 35mm mark'

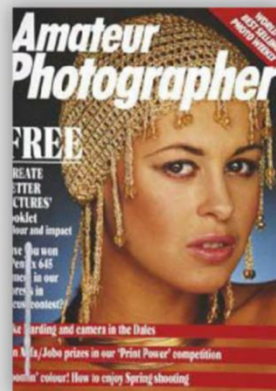
Join the debate on the AP forum

This week we ask

Are you expecting any photography-related gifts this Christmas?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 28 November was a Minolta Dimage X20. The winner is Rob Deyes, whose correct guess was the first drawn at random

➤ my fledgling ambition to be a professional photographer by well-meaning parents who wanted me to get a 'proper job'.

Fast forward to 2007 and I was accompanying a junior rugby tour (including my son) that needed someone to take pictures. I volunteered and used it as an excuse to buy a Nikon D80 with a kit zoom lens. I got by with it, but was struck that I didn't know the camera well enough so it just ended up on point and shoot. The tour ended and the camera went away only to be used as a glorified point and shoot at Christmas.

Recently, I rekindled my interest. How things have changed. There are an awful lot of 'impossible' HDR images out there that border on the surreal – no bad thing in their own right, but how does this reconcile to a record of the 'real' real? Isn't that what photography is ultimately for?

So, a few months' worth of AP to get to grips with some of the terminology and I'm now taking pictures with a Sony Alpha 6000 and an iPhone 6. I've made two promises to myself this time. First, to properly learn how the Alpha 6000 works to get the most out of it my meagre talents will allow and second, to go easy on the editing

software and to keep it real. What an exciting time to be taking pictures again.

Richard Smith, via email

That is great to hear! New technology always requires a bit of learning, but the basics of taking images will remain the same: good exposure and composition – Richard Sibley, deputy editor

Street smart

I wanted to tell you how much I enjoyed my afternoon on the Street Photography workshop held by Fujifilm and AP on Wednesday 18 November.

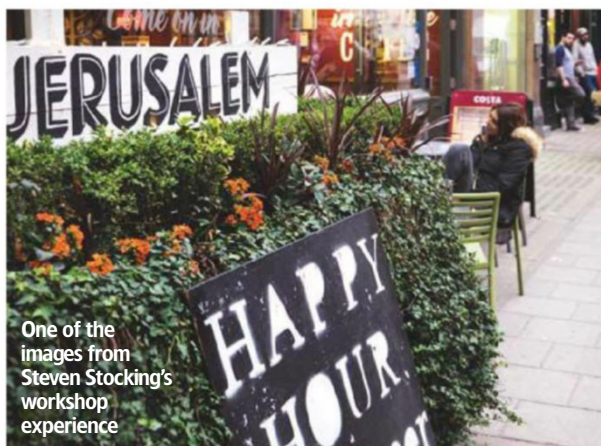
Street photography is a genre I'd like to get more involved with, and the workshop gave some sound advice. I already use Fujifilm

cameras (the X-E1 and X-Pro1) but also really loved the X-T1 – maybe Santa will be kind this Christmas!

I've not had much time to look at my images, but managed to sort this one (below), which I'm quite happy with and thought I'd share with you. I've titled it 'Happy Hour' and it was taken on the X-T1 with 18-55mm lens. It might not be quite up to our instructors, Matt Hart and Kevin Mullins' standards, but considering the slightly wet and overcast conditions I was reasonably pleased. Once again, thank you very much.

Steven Stocking, Essex

Look out for workshops and seminars on all sorts of topics next year – Richard Sibley, deputy editor



One of the images from Steven Stocking's workshop experience

Contact

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★★★★★ - AP Mag 4 stars for quality & value

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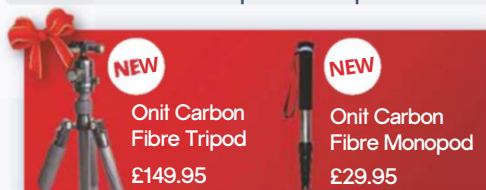
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Daniel uses a variety of digital film cameras, including the Blackmagic Production Camera 4K pictured here



Sound advice

In the third of our series on shooting digital film, we look at audio, and why it's as important as the visuals in creating a great film

If you've spent any time browsing videos on Vimeo or YouTube, chances are that you have skipped, or completely stopped, a video that has poor audio. It's odd, but a video that may not be visually perfect is often easier to watch than one with terrible audio. Poor sound can have us quickly looking for the stop button, no matter how good the footage looks. So how do you ensure that the quality of your audio and digital film match?

External microphones

Although the tiny microphone that's built in to many cameras may work as a reference, it isn't really up to much. Instead, look for a

camera such as Blackmagic's Pocket Cinema Camera that has an audio socket to plug in an external microphone.

There are many different types of external microphones available, but a good starting point is to get a decent mounted shotgun mic. Since these are directional, they'll pick up the majority of sound from the direction they are pointing in – which is great if you're recording someone talking as their voice will be far louder than any background noise.

If you're recording an interview an even better option is a lavalier mic, which is also known as a lav, or lapel mic. These clip on to the subject and further isolate his or her voice above any distracting background noise.

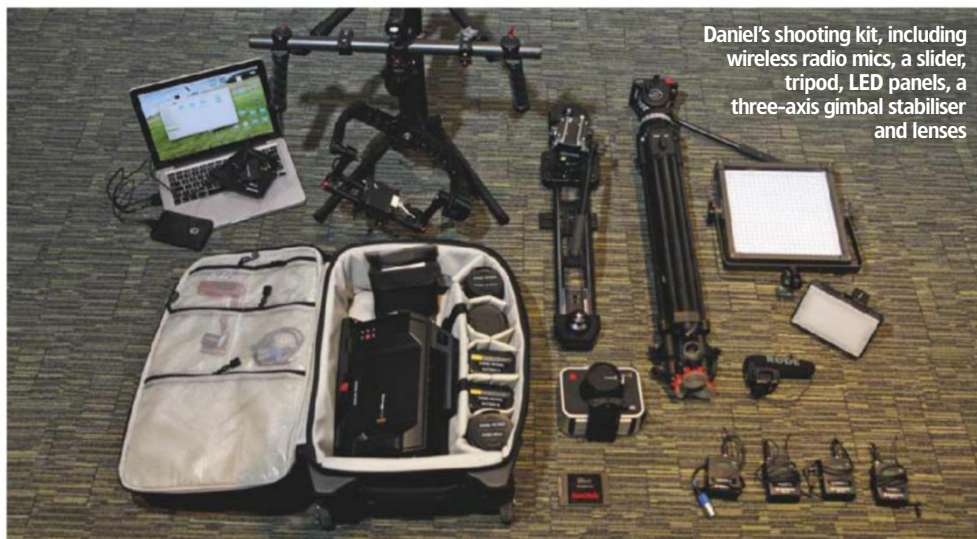
Other sounds

Of course, sound isn't just about the human voice, and when you're recording it's a good idea to include other sounds that may help





© JASON LOCK



Daniel's shooting kit, including wireless radio mics, a slider, tripod, LED panels, a three-axis gimbal stabiliser and lenses

© JASON LOCK

Daniel Peters



Daniel is a cinematographer and director who shoots music videos and corporate videos, as well as weddings

MOST people tend to assume the first thing you need for audio is a shotgun mic, but I went the opposite route and got a set of lavalier mics. These for me are more intimate, and get you up close and personal with the subject.

Now, I can't stress enough the importance of monitoring that audio. You can't just fix a lav mic on someone and assume you'll get great results.

You need to listen for whether the microphone is too close, or if it is ruffling against a shirt, for example. And you don't need an expensive pair of headphones to do this, as earphones will do.

Another tip is to consider recording audio externally on something like a Zoom H1. One of the advantages of doing this is that you can hide it discreetly. For example, at a wedding you can hide a recorder behind a bouquet of flowers, close to the bride and groom. You'll get better sound, and you won't see the recorder in shot.

However, a lot of people get scared about syncing it up with their camera footage later on. When you are syncing an external audio track to your video track, look at the audio waveforms. Look for any spikes in sound, and match those with the camera's internal footage. Better still, clap before you start recording.

To see the full interview with Daniel, visit www.amateurphotographer.co.uk/blackmagic

you create your digital film. For example, if you're shooting beside a river, you may want to record the noise of the water up close, so you can add it as needed. There are separate audio recorders that can help do this, but you can always use your camera – just remember to mark the video as 'audio only'. One way to do this is to put the lens cap on for a quick visual reference that your clip is audio only.

Backing tracks and music

Picking music to go with your video is an art in itself. Use the wrong music and you might not end up with the product you wanted. Conversely, the most obvious music may not be the best choice to accompany your narrative, and thinking differently can pay off.

Just like when learning to shoot video, the best advice when picking music is to learn from what other filmmakers have done. If you're making a wildlife film, watch wildlife

'Matching music is very important, and editing to music is even more important' Daniel Peters



For isolating the human voice, a lavalier microphone is one of the best options available

documentaries and listen for how sound is used to add drama, build tension and create emotion. There are certain sounds and instruments that can do this.

How to find audio tracks

Although you can use commercially available music, sites such as YouTube will be able to detect these tracks when you upload your video. This may result in advertising appearing before your footage, or may even prevent the video from being shown at all. Additionally, if you want to enter any competitions or use your film commercially, you'll need clearance to use the music – which can be expensive and a minefield

to navigate for the enthusiast. However, there are sites and services that can help.

Musicbed has many tracks that can be downloaded and used royalty free, and there are also reasonably priced tracks available through sites such as iStock, or the slightly more expensive Audio Network site.

Editing

It's important to decide quite early on if you'll be using any music in your film. This is because the video will need to be cut to the beat of the music. If you edit the footage, and then add the music, the two won't match and the end result will feel jarring. Tap your foot along to the beat of the music, and place your cut on the beat at the end of the bar. For example, on the '1' of, 1, 2, 3, 4.



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Our version

By using a set-up of three lights and an 85mm medium-telephoto lens, we've gone some way to recreating Hurrell's original shot. Due to issues with a delayed postal delivery, we had to improvise the sequined top the model wears in the shot. Sacrificing a silver reflector to do so, we managed to overcome some of the issues. However, it still required some post-production work with additional images overlayed to get the final result.



© GEORGE HURRELL/GETTY IMAGES

The original

Rita Hayworth

George Hurrell, 1942

George Hurrell shot American actress Rita Hayworth to promote her appearance in the 1942 musical comedy *You Were Never Lovelier* in which she started alongside Fred Astaire. 'She had a nice personality,' Hurrell recalled, 'but could be rather subdued.' However, despite her lack of concentration, Hurrell felt the effort to get a good shot of her was worth it. 'She was a very emotional person,' he added. 'It was all instinct, and that comes across in a picture. It's alive.'

Classics Revisited

Rita Hayworth by George Hurrell

Phil Hall and **Andrew Sydenham** look to recreate **George Hurrell's** seductive shot of Rita Hayworth

George Hurrell was dubbed the *grand seigneur* of the Hollywood portrait thanks to his masterful orchestrated photographs that helped to define Hollywood glamour in the 1930s.

Developing an interest in painting and drawing at the age of eight, he went on to study at the Art Institute of Chicago. Taking photographs soon took the place of painting and he moved to America's West Coast, where one of his first sittings was with silent-screen star Ramon Novarro. These shots caught the eye of leading lady Norma Shearer who, wanting some publicity images to land her the lead role in *The Divorcée*, got Hurrell to take a set of images for her. She won the role, and the photos so impressed her husband Irving G Thalberg (who also happened to be MGM production chief), that Hurrell was hired as head of the MGM portrait gallery in 1930.

Setting up his own studio two years later, he was inundated with work from Hollywood's A-list, but

six years later moved to Warner Bros, helping build the careers of the likes of Humphrey Bogart and Bette Davis. He moved on again to Columbia, where he would shape the image of Rita Hayworth.

After serving with the First Motion Picture Unit of the US Army Air Force in the Second World War, Hurrell returned to Hollywood only to find his style of photography was now out of favour with the studios. He moved to New York to take on advertising work, but eventually returned to Hollywood to set up a television production company with his wife, Phyllis. In 1956 he found his way back into the film industry as a unit stills man.

Retiring in 1976, he still found himself shooting portraits, including Sharon Stone, Brooke Shields and John Travolta before succumbing to cancer in 1992. Hurrell's work is perhaps best summed up in this quote from *Esquire* magazine in 1936: 'A Hurrell portrait is to the ordinary publicity still what a Rolls-Royce is to a roller-skate.'

FURTHER READING

George Hurrell's Hollywood

£40, Running Press, 2013



This monograph packs in a wide cross-section of Hurrell's images spanning his entire career. The 400-plus pages showcase his striking portraits, most of which haven't been published since they were originally created.

Hurrell: The Kobal Collection

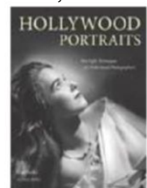
£45, Reel Art Press, 2012



All images in this lavish book have been taken from The Kobal Collection. One of the most distinguished archives of classic Hollywood imagery in the world, it has the largest collection of Hurrell material in existence.

Hollywood Portraits

£24.99, Amherst Media, 2012



This book is designed to show how readers can recreate iconic Hollywood images using simple tungsten lighting. With easy-to-follow steps and detailed diagrams, it's a great jumping-off point to help start developing your own images.

HOW WE RECREATED THE PICTURE



1 Backdrop

While the background is quite simple in the original, ours still needed some preparation, as we weren't simply recreating a white backdrop. This involved creating a dappled effect with a can of spray paint and draping a scarf over a boom arm to allow separation between the two sides of the image.



2 Lighting

The set-up required three lights – a softbox directed at the backdrop; a kicker with a snoot on, to light our model from the right-hand side; and the main key light off to the left. Positioned from a high angle, to focus the light on our model, a piece of heat-resistant material was fashioned round the light.



3 Lens choice

Since the original displays a minimal depth of field and a compressed perspective, we opted for a fast 85mm f/1.4 lens. Using low-powered lights with their settings at minimal power and our camera's base ISO, allowed us to shoot at around f/2.8 without exceeding the camera's flash-sync speed.



4 Convert to mono

With the shoot complete, it was time to look at what needed to be done to the image. In Adobe Camera Raw we cropped the image to 5:4 and made some basic adjustments – reducing the Clarity and recovering the highlights, and then converting to mono. To boost the tone of the lips, we also decreased the Reds to -47.



5 Add vignette

The original has some noticeable vignetting at the edges of the frame, so we looked to recreate this by going to the Effects tab, and reducing the Amount slider by -47 to darken the corners. To make it even more pronounced, we decreased the Roundness to -14.



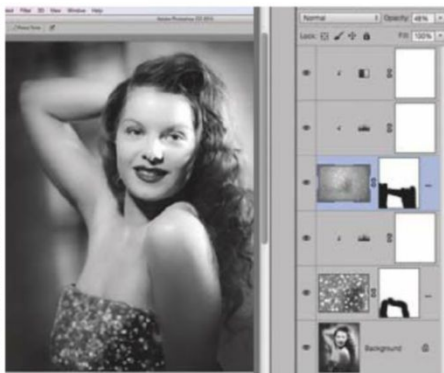
6 Reduce clarity

To give our shot a glow similar to Hurrell's original, we made a localised adjustment on the face and arms, reducing the Clarity to -40 to soften the skin a touch. We then made some more localised adjustments around the eyes, doing the opposite and boosting the Clarity by a small amount.



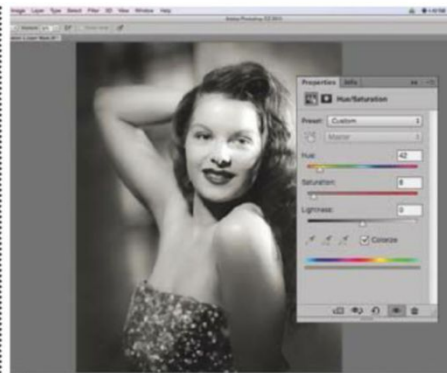
7 Burning in

Moving into Photoshop we used the Burn tool to work into some of the areas of the image. We paid particular attention to the bit at the bottom-right of the frame that includes the arm, while the left-hand side also needed to be dulled somewhat. We used a low opacity for better control.



8 Adding sequins

Because of the issues we had with the costume, we had to add some defocused sequins separately and then overlay them on the image. To do so, we reduced Opacity and used Layer Masks to blend the layers in smoothly, with Levels adjustments layers used to alter the lightness of each layer.



9 Add a vignette

To finish the image, we applied a subtle tone to the shot. We did this by selecting a Hue/Saturation adjustment layer and then hitting Colorize. We then set the Hue to around 40 and really took the Saturation down so it didn't overpower the image.

A Very Merry Christmas & Happy New Year to all our customers - past, present & future!

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Images of the year

AP STAFF CHOICES

This year saw some wonderful images from professionals and amateurs alike. Over the next ten pages, some members of the *Amateur Photographer* staff, as well as nine photographers and editors, select their favourite shots



Chris Cheesman News editor
Left Boot, East London by **Ellen Rostant**

For me, Ellen Rostant's emotive image 'Left Boot, East London' neatly embraced the philosophy behind Café Art's annual photo competition for people affected by homelessness. Ellen's family had been in temporary housing for almost three years and the troubling image of a neglected boot symbolised what the capital meant to the 16-year-old – who went on to have two images in the resulting Café Art calendar. Ellen was one of around 100 people handed Fujifilm single-use cameras for the project, which saw three of her shots placed in the top 20.

Café Art – an organisation which aims to connect homeless people with the

community through art – achieved global plaudits in 2015 after an AP article triggered a media frenzy with coverage of the calendar by *The Today Show* in New York, and as far afield as Australia and Thailand. The stories helped a Kickstarter campaign to fund the calendar's printing costs go viral – raising over £10,000 from more than 500 backers within days (it eventually raised £17,500). Ellen has since gone on to pursue photography as part of her college studies – so we may see more of her thought-provoking work gracing the pages of photography magazines in future. Search for 'Cafe Art' at www.mynewsdesk.com





Callum McInerney-Riley
Technical writer
Image by Jake Hicks

◀ This image, part of Jake Hicks' series of portraits using lighting gels, graced the front cover of AP's 27 July issue. I've watched Jake's work progress over time and seen him produce stunning portraiture. Jake is very forthcoming about how he achieved each shot, and it gives photographers a chance to use some of his techniques in their own work. Often, he shoots through glass or uses specific lenses to distort and soften his images. This cover was part of a fantastic AP feature Jake did on using coloured lighting gels (see www.amateurphotographer.com.) www.jakehicksphotography.com

Karen Sheard
Online manager
Benedict Cumberbatch
at BAFTA by Sarah M Lee

✓ I love this image as it brings to mind the nature of modern photography. Earlier in 2015, actor Benedict Cumberbatch asked fans not to take images during his performance of *Hamlet*. His point was that performances should be enjoyed and remembered, not wasted in trying to capture them. When I saw *Hamlet* live, I must admit I felt a moment's temptation to take a sneaky snap. However, his criticisms reminded us that unlike in a recording, in real life the subject might be watching you back. www.sarahmlee.com

© JAKE HICKS

Andy Westlake
Technical editor
Image by
Markku Pajunen

◀ This year I had the privilege of helping to judge the 2015 EISA Maestro awards on the theme of 'Family', alongside colleagues from 14 other European magazines. While the overall winner was Russian photographer Tatiana Antonuk (who shot the, often unconscious, similarities between generations of family members), I was also very taken by the second-placed entry, from Markku Pajunen of Finland. His wryly humorous series explored the difficulty experienced by his older daughter in accepting a new member of the family. My favourite frame of the five images is of her firing her little brother off into space, strapped to a rocket. It's a wonderfully realised, simply conceived and perfectly lit shot demonstrating that a little creativity can go an awfully long way.

www.markkupajunen.com



© COURTESY OF BAFTASARAH M LEE



© ULET IFANSASTI/GETTY IMAGES

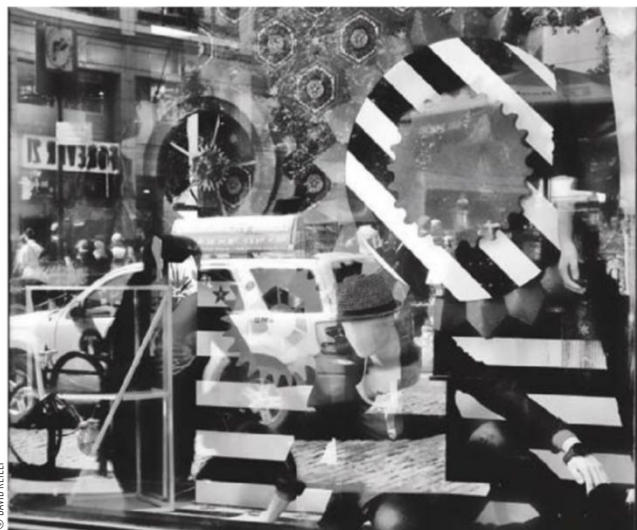
Nigel Atherton Editor **Indonesian Forest Fire by Ulet Ifansasti**

Ⓒ The biggest environmental catastrophe of the 21st century occurred recently, as over 5,000km of Indonesian rainforest caught fire and burned for weeks, destroying the habitats of endangered species such as the orangutan, clouded leopard and Sumatran tiger.

Caused largely by forest clearance fires started by the palm-oil industry that got out of control, more CO₂ was released into the air in three weeks than the entire German economy produces in a year. It closed schools, grounded flights and caused respiratory infections in half a million people. Strangely, most of the UK news media didn't consider it

worthy of much attention – the only reason I'm aware that it occurred is because this dramatic image jumped out at me from my social media newsfeeds and compelled me to click on it to find out more – as every great news photo should do.

The image is by Ulet Ifansasti, a freelance photojournalist and documentary photographer with a passionate interest in documenting social, environmental and cultural issues, and a talent for telling complex stories through a single image. It powerfully shows both the human and environmental aspects of the disaster. <http://uletifansasti.com>



© DAVID REILLY



© DAMIAN SHIELDS

Michael Topham
Deputy technical editor
**The Annunciation,
Glencoe, Scotland
by Damian Shields**

◀ Buachaille Etive Mòr in the heart of Glencoe is a place quite like no other for landscape photography, but to capture something truly special you need the right elements – light, location and composition. My eye is drawn to the glistening rock on the side of Lairig Gartain, but it's also the reflection of light in the river below and the silhouetted glen in the distance that adds to the drama. A few seconds later the shot wouldn't have been the same, stressing the importance of always having your camera to hand. It's an image that really inspires me.

www.damianshields.com

Oliver Atwell
Senior features writer
**Meghan Remy (U.S. Girls)
by Jeff Howlett**

✓ My favourite image from this year is the cover of one of my favourite albums of 2015: *Half Free* by U.S. Girls. Album covers are becoming a lost art, kept alive perhaps only by the burgeoning community of vinyl collectors. There's something about an album cover featuring the artist that I find so endearing. It's a defiant message saying, 'This is mine. I did this, and this is me.' Jeff tells me that Meghan wanted something analogue to match her style, so he grabbed his Rolleiflex 6006 film camera and Planar 80mm f/2.8 lens loaded with Ilford 3,200 film and later processed it in Rodinal. It really is an exquisite portrait.

howlermanphotography.com



© JEFF HOWLETT

Mark Jacobs Art editor
14th Street by David Reilly

◀ Since day one of *Amateur Photographer* (way back in 1884), our commitment has been to showcase the quite extraordinary photographic talents of our readers. It is often the case that amateur photographers outshine their professional counterparts. Don't believe me? Take a look at the Open and Professional categories at the Sony World Photography Awards and you'll soon see that amateur photographers are the real winners. I've selected my image from our Reader Portfolio pages, a section of the magazine that never fails to impress. David Reilly's shot, taken in New York, has its roots in great swathes of photographic and art history. Its layered depths of foreground and background (it's difficult to tell which is which) bring to mind the work of US photographer Saul Leiter, and even further back, the challenging and provocative photo montages of the Dadaist movement.

www.dreillyphoto.com



© SPENCER PLATT/GETTY IMAGES

Richard Sibley
Deputy editor
Frozen Hudson River by
Spencer Platt

⬆ This picture stopped me in my tracks when I first saw it on a news website earlier this year. I was struck by the sheer force of nature that it showed. Here is, arguably, one of the most developed and populated pieces of land on the planet, yet there is nothing that can be done to stop the Hudson River freezing around Manhattan. You get the sense that the trail left by the lone tug boat will soon be frozen again. Despite the conditions there isn't drama and suffering in the image, as there is with other extremes of weather. There is instead majesty, and nature giving us a little non-threatening reminder that she isn't something to take lightly.

www.reportagebygettyimages.com/spencer-platt

Rosie Barratt
Picture researcher
Cubes by
Lernert & Sander

⬆ This image, by Dutch artists Lernert & Sander, consists of 98 2.5x2.5x2.5cm cubes. It may not be immediately apparent what you're seeing, but those cubes are little blocks of unprocessed food. The precision and arrangement of each cube is perfect. Each one is aligned and placed so that there is a comfortable rhythm of colours. It actually reminds me of an image from a magic eye book and requires analysis to appreciate the patterns and textures. Never has a cube of beef looked so attractive. There's something delicate about the whole thing, an idea perhaps helped by the fact we know the food is unprocessed. What we're seeing is our food laid bare.

www.lernertandsander.com



© LERNERT & SANDER



Phil Hall Features and technique editor
South Gare, Teesside by Paul Mitchell

⬆ One of the finalists of Landscape Photographer of the Year 2015, Paul Mitchell's image reminds me of the work of the New Topographers (one of my early influences when studying photography). They were a group of photographers including Robert Adams and Lewis Baltz who rose to prominence in the 1970s. Their work explored the interaction between man and landscape, and found beauty in the banal. Paul has certainly achieved that with his shot – the hulking mass of metal that includes the Teesside Steelworks in the background, the rickety fishermen's huts and a landscape made from blocks of solid blast-furnace slag and material dredged from the river bed. The light is perfect, with the low angle of the sun glinting off the huts' roofs, as well as separating the smoke from the steelworks against the clear sky while the grassy dunes blanket the foreground.

www.paulmitchellphotography.com



Andrew Sydenham Studio manager
Mechanical Centipede by Johnny Joo

◀ I love the smorgasbord of imagery we're presented with by social media – a great variety of disparate images passes our eye on an almost hourly basis. There's one particular genre that has always been popular on social media and content-generating sites like BuzzFeed and Reddit, and that's pictures of ruin and decay. Decaying architecture along with forgotten and sleeping mechanicals – in fact, the whole concept of urban exploration – has always fascinated me. Perhaps this is because of the risk and excitement of capturing images in places one really shouldn't be. This particular image is by Johnny Joo, a 25-year-old photojournalist and artist based in Cleveland, USA. He's a great exponent of this rather specialist pursuit and is a man infected by a real passion for the ruins he finds. I'd highly recommend taking a look at his work.

www.johnny-joo.redframe.com



© ANDRÉ DU PLESSIS

Images of the year

EDITORS/PHOTOGRAPHERS

Following on from the staff choices, we take a look at the pictures that stood out for nine editors and photographers. The difference here is that the photographers also had the option to pick one of their own



Michael Pritchard FRPS
Director-general at RPS
Eva and the Child by
Andre du Plessis FRPS

◀ With more than 1,200 applications for an RPS distinction every year our assessors see many thousands of images, but this year Andre du Plessis stood out for the quality of his toned black & white prints. Of his panel, this shot was the one that best summed up his work. The most interesting images are those that tell a wider story beyond the subject and this picture does just that. Andre has mastered the low light, and the expression on Eva's face keeps me coming back to her. The subjects are, I think, posed, but the image is one of optimism.

Diane Wagnier
Sales & assignments
director at VII Agency
Migrants in Greece
by Ashley Gilbertson

✔ This photo by Ashley Gilbertson caught my eye because, unlike so many of the images we see of refugees and migrants that show stress and strife, this one shows two people smiling. I assumed the little boy in the photo was with his dad, but that's not the case. The man is named Kadoni Kinan, a former Syrian refugee who now lives in Belgium. He travelled to Greece as a volunteer with the Red Cross to help others.



© ASHLEY GILBERTSON/VII PHOTO



© ALINE SMITHSON

Aline Smithson
Lenscratch editor
and photographer
Cleo with Mirror by
Aline Smithson

✔ This year I released a retrospective book of my portrait work, *Self & Others: Portrait as Autobiography*, and I needed a cover image that conveyed the idea that I am reflecting myself through my portrait work. I used a mirror as a metaphor and only took about five shots (I still shoot film). So I was thrilled to discover this image with black showing up in the mirror (which wasn't done in Photoshop) that perfectly described what I was hoping to portray.

Caroline Theakstone
Archive research manager
at Getty Images
Migrants by Armend Nimani

✔ This image was taken as part of a set that Armend covered on migrants crossing the Macedonian-Serbian border. The reason I picked this particular shot, which is in contrasting tone to the rest of the set, was that in the first instance this little boy's facial expression just grabbed me. As a picture editor you get in the habit of reading an image to see the value in it, but sometimes a photo just engages you on a purely emotive level. If it wasn't for that smile the Santa hat could easily add an air of pathos.



© ARMEND NIMANI/GETTY IMAGES



© MATT BLACK/MAGNUM IMAGES

Magnum Editors' choice
The Geography of Poverty by Matt Black

⤿ The Geography of Poverty is a digital documentary project by photographer Matt Black that combines geotagged photographs with census data to map and document poor communities in the USA. Begun in California's Central Valley, home to some of the nation's most impoverished communities, the project includes a three-and-a-half month, 18,000-mile journey across the country to document America's poorest places. This project aims to highlight the growing gap between the rich and the poor in the vast country that is America.

'This project aims to highlight the growing gap between the rich and the poor in the vast country that is America'



© LLOYD FOX/BALTIMORE SUN/REX SHUTTERSTOCK

Eric Lafforgue Photographer Baraka Cosmas by Eric Lafforgue

☑ In Tanzania, albinos' bodies are worth more than gold. Witchdoctors use their appendages including noses, genitals, tongues, fingers, hands, and ears, to supposedly bring their clients good luck in politics, business or even mining. At least 76 albinos have been murdered in

Tanzania since 2000. The boy in this image is Baraka Cosmas, six, who lost his right hand. There were 17 suspects arrested in connection with his mutilation, including his father and younger brother. Baraka now lives in a secure house in Dar es Salaam with other albino children.



© ERIC LAFFORGUE



© KRIATOR

James O Jenkins Portrait Salon co-founder Image by Kriator

⬆ This was one of my favourite images from this year's Portrait Salon (a *Salon des Refusés* for work rejected from the annual Taylor Wessing Photographic Prize). We had a mammoth task as we showed one portrait by every photographer that entered Portrait Salon, resulting in an exhibition of

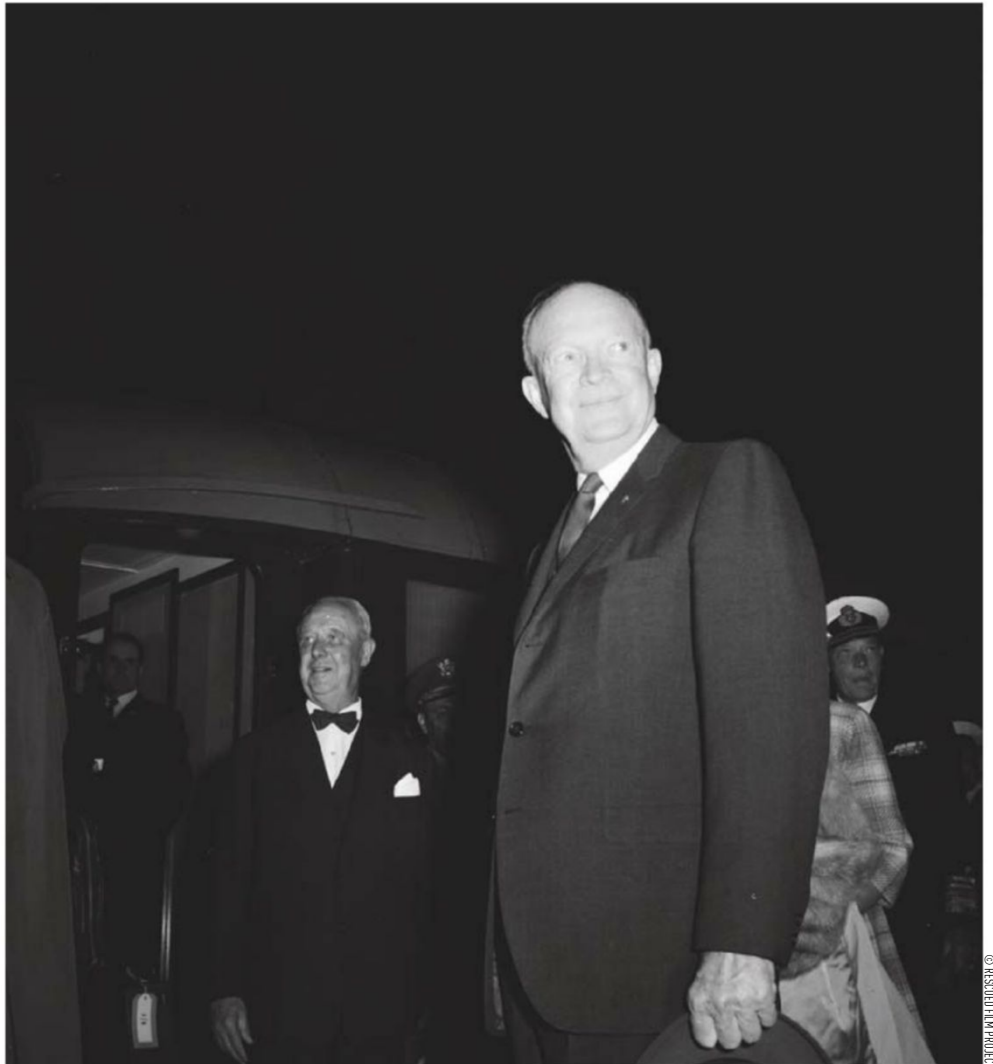
378 portraits (on show in Tokyo, Japan, in February 2016). This image is part of Kriator's photo project, 'Vagabond'. He recreated a vagabond's life around Mumbai's Central Railway in India. However, he didn't want it captured with real, impoverished people. Instead, he gave it a stylish overtone.

Levi Bettwieser Rescued Film Project Condition #5 by Guia Besana

➡ The Rescued Film Project is an online archive gallery of images that were captured on film between the 1930s and late 1990s that are recovered from all over the world. The images we rescued of President Eisenhower were probably my favourite from this year. I really love these images for two reasons. First, it's not often that we rescue film that contains pictures which document a subject of our collective history. Second, these images really sparked interest in a lot of people to track down the photographs' origins, which is what the project is all about.

Rick Colls Director of operations at Rex Features Image by Lloyd Fox

⬅ The image I have chosen is a great example of how a single news frame can encompass multiple aspects of a story. Here the frustration and anger at the death in police custody of Freddie Gray in Baltimore in April is palpable, as protester Devante Hill makes a heart shape with his hands after being blasted with pepper spray by police.




© RESCUED FILM PROJECT

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AN ALADDIN'S CAVE OF SECOND-HAND NIKON

The image shows the interior of a Nikon camera shop. In the foreground, a large Nikon telephoto lens is mounted on a silver tripod. To the left, there's a desk with a telephone and a small potted plant. The background is filled with shelves and display cases containing a vast collection of Nikon cameras, lenses, and accessories. Many of the items are in their original boxes, which are labeled with the Nikon logo and model numbers. The shop has a warm, wooden interior with a large window on the left side.

"If you're a die-hard Nikon loyalist then Grays of Westminster is THE best place to find high-quality second-hand cameras that hold the very name."

– Photography Monthly magazine



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'Cinema', Havana,
Cuba, 1933



American master



Why is **Walker Evans** seen as one of the great American

photographers? **David Clark** talks to Evans' friends, **John T Hill** and **Jerry L Thompson**, about his life and legacy

Walker Evans' iconic pictures of poverty-stricken rural communities in 1930s America have sometimes led to him being seen as mainly a photographer of the Great Depression. However, these pictures only represented a very small part of his lifetime's output, which included landscapes, portraits and still life.

Forty years after his death, it's particularly his pictures documenting everyday aspects of American life – road signs, advertising hoardings, garages, shop fronts, churches and people riding on the New York subway – that have been most influential.

Major photographers, from Robert Frank, Diane Arbus and Lee Friedlander to Bernd and Hilla Becher, have all been directly inspired by different aspects of his work. They, in turn, have influenced the generation of photographers who followed, including Andreas Gursky and Thomas Ruff. So what was so different about Evans and why is he seen as one of the major photographers of the 20th century?

Life and times

Evans was born in St Louis, Missouri, in 1903. His father was an advertising executive and the family was affluent. He graduated from Phillips Academy in Andover, Massachusetts, in 1922. Well-read and highly literate, Evans' initial aim was to become a writer, but, as he later said, 'I wanted so much to write that I couldn't write a word.' Instead, he took up photography.

He took his first pictures in 1928, using one of the new small, handheld 35mm cameras of the period. His early style was influenced by the modernist approach and ranged from abstract shots of buildings to street portraits. His own more subtle and understated style emerged during the following years, but he





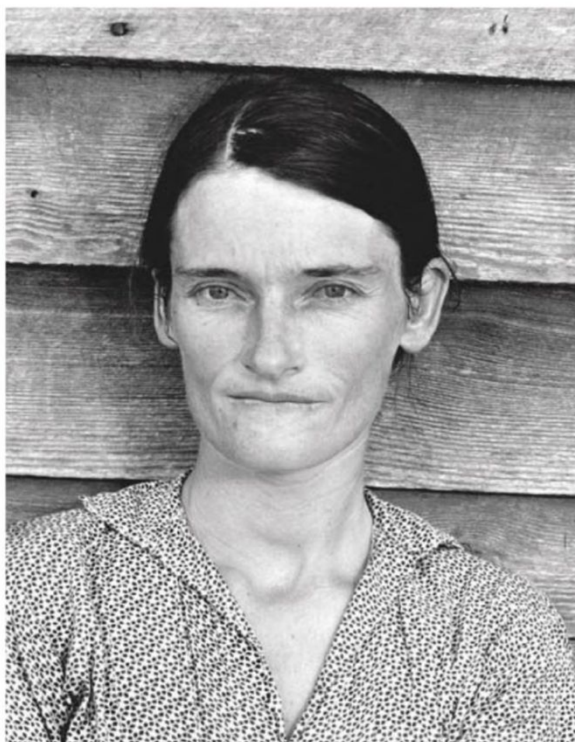
'Sharecropper's Family', Alabama, USA, 1936

SHARECROPPER'S FAMILY

JOHN T HILL singles out Walker Evans' photograph of William 'Bud' Fields and his family (above) as one of his most powerful works. It was made in Hale County, Alabama, as part of his work for *Fortune* magazine, documenting rural poverty during the Great Depression. Evans and his colleague James Agee spent three weeks with three sharecropper families in August 1936, photographing them at work in the fields and at home.

Hill says: 'It's a stunning family portrait and so beautifully put together. Evans had got to know the family well and a sense of familiarity and trust had built up between them. He doesn't dwell on their poverty or pitiful conditions. He's rendered the family in an almost noble manner. The picture has one layer that tells you a lot about the family's living conditions, but on a deeper level it also tells you a lot about our common humanity. I've seen viewers from many ethnic groups that identify with the Fields family. Evans made it, what he called, a "lyric" document.'

'Finding a few words to explain such a complex genius is not possible and may simply add to the Evans riddle. I plead guilty.'



'Alabama Cotton Tenant Farmer Wife', Alabama, USA, 1936

➤ was always fond of creating images using ordinary subjects.

By 1933, Evans was mainly using a large-format 10x8in camera to record house exteriors, movie posters and street scenes in a plain, unaffected style with a high level of detail. These pictures were, on one level, documentary records of the objects, but they also said something about the individuals and the society that made them.

Two years later, together with other photographers that included Dorothea Lange, he was employed by the Resettlement Administration (later named the Farm Security Administration or FSA), part of the US Department of Agriculture. The photographers' brief was to document rural poverty in the southern states of America and show how government policy was doing its bit to help people during the Great Depression.

Evans interpreted this brief in his own way, later calling it 'a subsidised freedom to do my stuff...'

I had a whole hot year tremendously productive'. During this time, he took a period of leave to photograph sharecropper families for *Fortune* magazine, working with writer James Agee. Their work was later published in the 1941 book, *Let Us Now Praise Famous Men*.

Evans' work in this period included not only searching portraits, but also pictures of house interiors such as a fireplace or kitchen wall with a few sparse items of cutlery. In these photographs, as elsewhere in his work, he avoids making a direct comment on a subject. Instead, he simply presents it in a clear and detailed way, allowing the viewers to draw their own conclusions.

Yet Evans could also produce very different kinds of work. Between 1938 and 1941, he worked on a series of surreptitious portraits of people travelling on the New York subway. They were taken using a Contax 35mm camera, which was held on his chest with the lens poking out between his coat buttons. 'The guard is down and the mask is off,' wrote Evans. 'People's faces are in naked repose in the subway.' A selection of these pictures was later published in the book *Many Are Called* (1966).

'He could charm his patrons, his peers, your grandmother, or your daughter... it was a gift that served him well'

From 1945-65, Evans worked for *Fortune* magazine as the special photographic editor, producing photo essays for which he also wrote the text and laid out on the page. In 1965 he became professor of photography at Yale University School of Art.

In later years he was in poor health but continued to experiment with photography. In 1973, he started working with a Polaroid SX-70 camera (with unlimited supplies of film provided by Polaroid), shooting portraits and still-life studies. He said he wanted to 'extend my vision and let that open up new stylistic paths that I haven't been down yet', and that using the Polaroid, 'you photograph things that you wouldn't think of photographing before.'

Evans was perennially short of money and in 1974 he sold the entire contents of his studio, including 6,000-8,000 prints, for a total of \$50,000. Unfortunately, he didn't live long to enjoy it; six months later he died suddenly at his Connecticut home from a brain haemorrhage, aged 71.

Legacy

To mark the 40th anniversary of Evans' death, a new book, *Walker*



'Post Office',
Alabama,
USA, 1936

Evans: Depth of Field, has been published. It shows the full range of work he produced throughout his career. It's co-edited by the photographer, teacher and writer John T Hill, who was a friend and colleague at Yale University, and who ultimately became executor of Evans' estate.

Evans, he remembers, was someone who had 'a sophisticated curiosity about most everything, especially about vernacular artefacts and what they told us about ourselves'. He also had a rare personal charm. 'He could charm his patrons, his peers, your grandmother, or your daughter... it was a gift that served him well,' Hill continues.

'He had a "dry Martini" wit, never boring, and in a way he was an innately skilled actor. He might have been an Edwardian dandy, always aware of his clothes and your clothes, and what they had to say. He could also be quite secretive, with many friends from various worlds. I might compare him to a train conductor who could move from car to car, while the passengers stayed in their place.'

For Hill, Evans had his own distinctly 'anti-fine-art' style that was different from other photographers, even those working in the same field. The traditional boundaries of photography were ignored – one example was collecting signs and ephemera that he then claimed as his art.

'The work always had multiple layers, for those willing to look,' he says. 'His FSA work is an example of that, because people often see only the literal layer – for example, the depiction of poverty being the first and easiest to remember.'

Jerry L Thompson, a photographer who contributes essays to *Depth of Field* and who was Evans' professional and personal assistant in the final

'Barber Shop',
Mississippi,
USA, 1936





© WALKER EVANS ARCHIVE, THE METROPOLITAN MUSEUM OF ART

➤ years of his life, agrees that his work was unusually complex and says it was unique in its scale of ambition.

'Evans was not just a picture-taker; he wasn't just concerned with framing, composition, getting the exposure right and making a beautiful print,' he says. 'He was interested in those aspects to a limited extent, but he had something else going on as well. He had a hugeness of ambition that goes beyond excelling in a particular kind of art world or mastering a particular craft.'

'When Evans is photographing roadside signs, or these forgettable characters of whom he makes these monumental portraits, he's paying very close attention to all the

details. However, at the same time there's a sense of something, a vision, a level of understanding, that really goes beyond all of that.'

'He was doing something much deeper and richer, and more closely related to literature than any other photographer I can think of, certainly in his time. And that, I think, is what keeps bringing people back to his work.'

Evans died before the modern-art market had begun to make fine-art photographers famous or rich. However, Thompson says he was aware of how influential Evans' work was becoming among young photographers, including Robert Frank, who worked as his assistant.

'At the time of his death, Evans was not broadly known and was

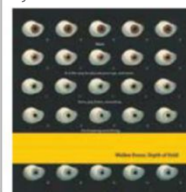
not famous in the way artists are famous today,' he says. 'Frankly, his work is difficult. The pictures aren't superficially handsome to look at; they don't offer the obvious sensuous qualities. It's challenging to get the most out of them.'

'However, the people he had been friends with and who supported him were the central figures in the cultural life of New York at the time. He was very respected by people who knew what was going on and he had a pretty solid opinion of his own achievement.'

For those looking to follow Evans' example, he said this: 'Stare. It is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something. You are not here long.'

**'Shoppers',
Randolph Street,
Chicago, USA, 1946**

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This fox occasionally visited my garden to feed on bits of food I left out for it. I wanted to create an image that had a feeling of intimacy, so I used my camera and a 70-200mm lens mounted on my mini sledge. This allowed me to move the camera around as I crawled on my belly into a better position without the problem of tripod legs snagging on bits of vegetation

Build **your own...**

...Wildlife photography gear. A resourceful **Paul Hobson** explains how you can make some handy pieces for your nature photography

Low-level camera support

STYLES of wildlife photography are ever changing, particularly the point of view (POV). Previously, the traditional viewpoint was from an upright tripod with the camera pointing down at the animal or plant. In many ways this reflected our own stance – we view most things lower than us by looking down on them. Our wildlife images mirrored this, which imparted a touch of arrogance to the image, and a sense of human superiority.

Today many wildlife photographers want to create more intimacy and a feeling of living in the animals' or plants' world by getting the

POV lower. The other major advantage of a low POV is that the background is effectively further away, which increases the amount of blur (at low f-numbers) and can make the subject almost 'pop out' of the image.

To create images like this the POV has to be low, in many cases with the camera almost or actually on the ground and at the same level as the subject. The easiest way to do this is to use a beanbag or tripod with legs that open out fully. However, there are a number of times when tripods and beanbags are not ideal. If the ground is wet, beanbags will absorb water and



Paul Hobson

Paul loves travelling around the world but definitely prefers working in the UK. The demands on the photographer are harder, but the rewards greater. See more at www.paulhobson.co.uk

may rot later. Tripods that open flat can be really hard work when stalking on your belly, and it is difficult to clean off sand and salt water if you use them on a beach.

Over the years I've designed a number of projects to get around the problems of wet ground and salt water. If you're using a small lens the simplest is a Frisbee. You can either place your beanbag on it or create a bolt to hold your tripod head. Another piece of homemade kit is what I call the mini sledge. This is simple to make from a few bits of wood and an old aluminium drinks can.



Use a skateboard

Another alternative that can be excellent to use on hard, sandy beaches is to adapt an old skateboard (or cheap new models at around £13). The simplest way to adapt this is to drill a hole in the middle and attach the threaded bolt for your tripod head. When you use the skateboard, be careful that it doesn't tip over sideways, particularly if you have your camera on a tall tripod head. It is possible, if a little fiddly, to make a low-slung version by just using the wheels on a wooden frame.



Using a tripod or beanbag on wet sandy beaches can be a nightmare. I took this image of a redshank by crawling on my belly along the beach, pushing my mini sledge on which I had my camera and 500mm lens. If the beach is hard and sandy I use my adapted skateboard. At the end of the day I rinse the sledge or skateboard with fresh water and let it dry

MINI SLEDGE STEP-BY-STEP



1 Getting started

To start, you need two pieces of 4.5x2cm wood for the runners. I find a length of 30cm is fine if you're mounting a 300mm on top, while a heavier 500mm requires something a bit longer – about 40cm.



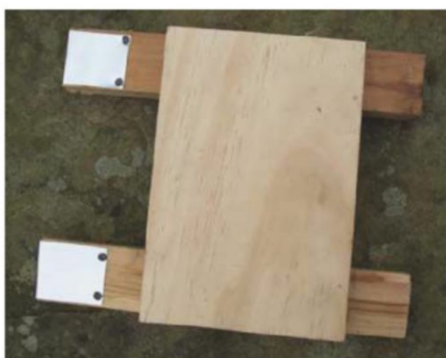
2 Bring out the saw

Cut one end of each piece at an angle to form a slope. Now cut the top and bottom off an aluminium drinks can with a good pair of scissors. Next cut the cylinder from top to bottom to form a sheet of aluminium.



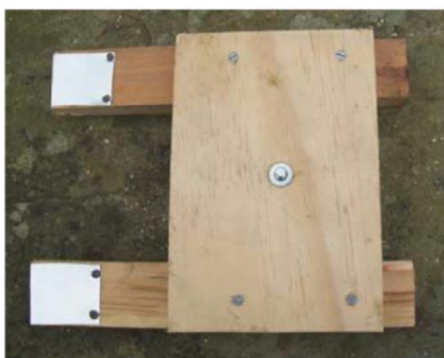
3 Make runners

Cut two strips from the opened can at a width that's 2mm thinner than the thickness of your runners. This is to avoid cutting your fingers on the edge of the aluminium. Use small flat-headed pins to secure it.



4 Middle section

The middle section is a piece of 2cm-thick wood, cut into a 24x24cm square. This is then screwed onto the middle of the two runners to form a platform. Don't forget to countersink the screw heads so they don't catch your beanbag.



5 Tripod head

To make a thread for your tripod head, drill a hole slightly thinner than 3/8in and countersink both the top and underside. Now screw your bolt (with a 3cm length of thread) into the hole from below. Use a nut on the top to hold the thread secure.



6 In the field

I use my mini sledge when I crawl on my belly over wet, muddy fields to work with hares, or on a beach or mudflat when I'm working with wading birds. As I crawl, I push the sledge with camera attached (on either a beanbag or tripod head) slowly in front of me.



Making a soundproof box

GETTING close to many birds and mammals usually requires good stalking skills and a sound knowledge of the animal's behaviour. In most cases photographers use a long lens to reduce the chance of causing stress to the creature and still be able to work at a reasonable distance. However, images produced with a lens like a 500mm or 300mm generally show little of the habitat. The problem is that shots taken with a wideangle can create dramatic pictures, but you rarely get the chance to get the camera that close to wary wildlife.

A solution is to make a soundproof box to house your DSLR and fire it remotely. The main box is made of thin timber sheets or thick plywood. The outside dimensions are 24cm wide x 25cm long x 20cm high for a DSLR of low height like a Canon EOS 7D. For a bigger body, such as an EOS-1D X, you'll need to increase the height.

Getting started

To begin with I used plywood to construct a basic frame for the two sides and bottom that are then joined together with 2x2cm strips of wood. That's the starting point, but you'll need to make the back and lid removable to gain access to your camera, as well as thinking about creating a window to shoot out of.

I opted to use two pieces of picture glass (with smoothed edges to avoid cuts) for extra sound insulation at the front. This is done by making a frame around the inside of the box (about 0.5cm). This holds the outside piece of glass and provides a cross-section for the lid to rest on and is held in position with a wooden frame of 1x1cm. I also glued a piece of black card to the front piece of glass (with a hole cut large enough where the lens will be) so that reflections of the subject were reduced in the glass and didn't show up in the final image.

Behind the front glass, inside the box, I built a slot for the second piece of picture glass to rest. However, it wasn't fixed permanently in position, to ensure easy removal and cleaning.

Insulation

My choice of insulation is very much what I can find to hand. Start with a double layer of cork flooring tiles cut and glued onto the sides and bottom, then place a layer of 1cm polystyrene on the floor of the box. Next, put your camera and lens into the box and work out its best position with the lens 0.5cm behind the double-glazing. Once you know where the camera and lens need to be, glue layers of foam or polystyrene to form a wall around the bottom and sides of the camera so it's held snugly in position. This is when you need to think about the lens you're going to be using.

The complete box may have a bit of a Heath Robinson feel about it as I was constantly changing bits as I worked on it, but it certainly does the job.



This little ringed plover was nesting on the floor of a disused quarry. I spent four days moving a dummy box (see right) slowly into position so that eventually it was only 30cm from the nest. I watched the bird at all times to make sure the box didn't disturb it in any way. On the day of photography I switched the dummy box for the soundproof box, which I fired from a hide 60m (195ft) away when the bird had returned to its nest. This was photographed with a Schedule 1 licence

Triggering the shutter

You can use a number of methods to fire the camera. My preferred choice is the dedicated Canon LC-5 infrared remote trigger. One piece attaches to the camera's remote shutter slot by a wire. I then place the unit behind the box and fire the camera from a hide up to 100m away. There are a host of third-party options available as well as other methods such as Wi-Fi, which are potentially just as good.

Make a dummy box

As well as the soundproof box for the camera, I also built a dummy box. This is the same size as the soundproof box, but is hollow with a glass front and black card. The idea is to use it when you want to move the box closer over a period of days, allowing you to let the animal get used to its presence before replacing it with the real thing. If you think the dummy box will attract attention from your subject, either disguise the box or find another situation where you can work without causing a problem for the animals you'd like to photograph.



For this shot I spent a week slowly moving a dummy box on a floating piece of polystyrene closer to the nest each day. On the day I was shooting, I substituted the dummy box for the soundproof one with my camera. I made sure I fired a test shot to adjust the exposure compensation and work out the precise composition before I left the box in position

SOUNDPROOF BOX KEY CONSTRUCTION POINTS



1 Construction

While the construction may look a little rudimentary, it does the job perfectly. Here we can see it with the lid off and without the camera. I've built up the insulation to accommodate a specific camera and lens set-up, so think about this when you're making your own soundproof box.



2 Top and back

The back and top are made of thick plywood with insulating layers of cork, then either polystyrene or foam so they fit snugly up to the camera when in position. You can use thin elastic rope to hold them in position when operating the box. If you have the skills, you could fix both with hinges to hold them shut.



3 Making it level

One key thing is to make sure that the camera is totally level when you build up the insulation. To do this, use a hotshoe-mounted spirit level. The idea is that once you know the camera is level inside the box, you can use a spirit level on the top of the box when you work it into its final position.



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ARCHITECTURE

Top tips for 2016

Whether you shoot landscapes, portraits, architecture, wildlife, street, travel, macro or action, our experts pass on their best advice for next year in our pull-out guide

TRAVEL



© GAVIN GOUGH

ACTION



© ANDY HOOPER

LANDSCAPE



© MARK BAUER

STREET



© BENJAMIN JAY

Landscapes

Our experts recommend focusing on depth of field and forming your own connection with the landscape



© MARK LITTLEJOHN

1 Capture the moment Mark Littlejohn

www.markljphotography.co.uk



At closer ranges, the shallower depth of field created by using an aperture of f/5.6 can work beautifully to focus attention on a particular element in the frame. When trying to emphasise the mood and atmosphere of a scene I don't think every aspect of it needs to be perfectly lit, and neither does every part need to be sharp and in focus. It's important to allow your imagination a bit of free rein, allow it to fill in some of the blanks. A successful horror movie succeeds because it plays on your imagination. If an image is perfect, then it's in danger of becoming sterile and lacking in mood.

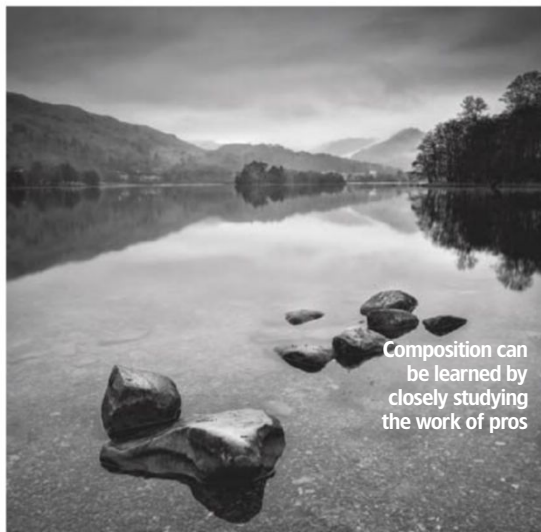
© MARK BAUER

3 Deconstruct other images Craig Roberts

www.craigrobertsphotography.co.uk



If you feel deflated looking at the superior work of others, define what you like about the images. Deconstructing an image in this way will help you to reconstruct your own version on location and allow you to create an image with identical elements from the view that you're faced with. Look through photography magazines, search images on websites such as Flickr and 500px or, best of all, go to a photography exhibition.



© CRAIG ROBERTS

Composition can be learned by closely studying the work of pros



Intentional camera movement can give ethereal effects

© JUSTIN MINNS

4 Go abstract Justin Minns

www.justinminns.co.uk



Try forsaking the small apertures and resulting increased depth of field usually favoured for landscape images and shoot wide open, preferably with a telephoto lens. You can take this a step further by using intentional camera movement (ICM), a technique that involves deliberately moving the camera during the exposure. There are endless possibilities and permutations with ICM, and a lot of trial and error to get something you're happy with, but it's a lot of fun.

2 Creating the illusion of depth Mark Bauer

www.markbauerphotography.com



The big challenge facing landscape photographers is that the world has three dimensions, but a photograph has only two; poorly composed shots can, therefore, appear 'flat'. So how do we go about creating a sense of depth in a two-dimensional medium? The answer is, by exploiting the same visual cues that the brain uses to interpret three dimensions.

The main way the eye judges distance is by using linear perspective. This describes the way that objects in a scene apparently diminish in size the further away they are, and the angles at which lines and planes seem to converge. Although parallel lines, such as railway tracks, appear to converge when we view them, we understand that they are, in fact, parallel. Linear perspective is enhanced by the perception of diminishing size, so if you have similar objects going away from the camera, such as a line of trees, a strong impression of depth is created.

The effects of linear perspective can be enhanced by choice of lens and viewpoint. By getting in close to the nearest object with a wideangle lens, the apparent distance between the foreground and distant objects will be greater than if you shoot the same scene from further away with a telephoto lens. This is why budding landscape photographers are given the advice to use foreground interest.

5 Reduce flaring effects Jeremy Walker

www.jeremywalker.co.uk



When shooting into the light, try to partially hide the sun behind your subject to reduce the amount of flare recorded in the scene (as I have attempted to do by hiding the sun behind these trees in this image, right).

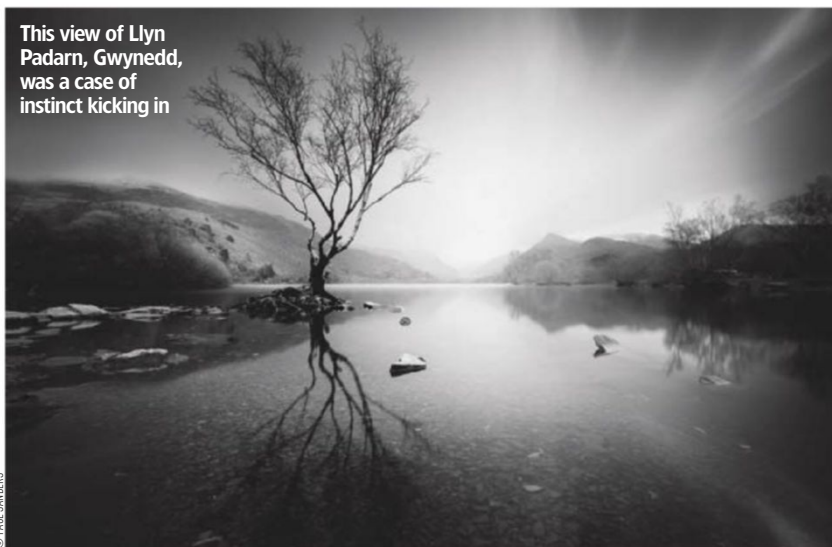
By stopping down to f/11 and beyond, you'll create an impactful 'ping' or starburst effect (you can also do this in post-processing with starburst software, but a nine-bladed diaphragm prime lens produces better results). Always bear in mind, though, that stopping down increases diffraction.



© JEREMY WALKER

© PAUL SANDERS

This view of Llyn Padarn, Gwynedd, was a case of instinct kicking in



6 Have a connection Paul Sanders

www.paulsanders.biz



You have to be able to connect your emotions to the landscape around you. It's no good just shooting lots of images in the hope of getting a good one. Instead, shoot a picture that really captures how you feel at the time, and perhaps shoot a second image. If nothing else, use a long exposure. It will stop you shooting lots of needless images and help you settle on one or two strong ones.

Portraits

Clever lighting and simple tricks make for great images, say these professionals



© JAMIE HARRISON

Lighting has its own fads, but first master the essentials and work from there

7 Key lighting terms Jamie Harrison

www.jamieharrison.net



Key light

A key light is the main light in your set-up and provides the majority of the image's illumination. Place it in front of the model.

Fill light

The fill light is the secondary light source, which opens up any underexposed or darker areas. This could be local fill, such as clothing or the face, or the complete subject. Fill lighting can be produced by a second light or using a reflector.

Kick light

The kick light, or kicker, is typically placed to the side of the model in order to provide a strip of illumination down the side of the body. These lights can be used on just one side or you could double up and have one on each side.

Rim light

A rim light is similar to a kick light, but is placed more directly behind the model in order to provide a rim of highlight, especially in the hair, often with a snoot placed over the strobe. Currently, this is seen as a little old-fashioned – but trends change.

8 Tricks of the trade Jason Alden

www.jasonalden.com



I often find myself photographing business people and those who aren't experienced at being in front of the camera, let alone going near make-up. However, the last thing I want to do is spend hours retouching a shiny bald head when I get home.

A friend of mine who is a make-up artist told me about oil-absorbing sheets, which instantly remove excess oil from the skin. Available from Boots, I now make sure I always have them in my bag. I generally offer the pack to my subject. The sheets contain a small amount of powder to help reduce the shine, but the subject doesn't know this so it won't make them feel awkward.

© JASON ALDEN

A touch of movie glamour is timeless – just add props



© DAMIEN LOVEGROVE

10 Recreate a Hollywood look Damien Lovegrove

www.lovegrovephotography.com



To emulate that glamorous old-Hollywood look, set the mood with the camera position. Shoot from below the eyeline to make someone seem powerful, statuesque, strong and confident. If you want a softer, more vulnerable look, choose a high viewpoint and photograph from above.

Additionally, set your key light carefully. Ideally, you'll want to use continuous lighting, but you can achieve the look with studio flash. Always light from above and aim the key light either straight down the nose or just off to one side so that the nose shadow touches the cheek shadow to create a 'Hollywood triangle'. Use the barn doors to control any spill.

Add a backlight or kicker to make the image three-dimensional and to help separate the foreground from the background. Use a reflector in the spill from the key light to control the contrast in the scene, then light the background as required.

9 Know your lighting

David Lazar

www.davidlazarphoto.com



Avoid hard light. As a general rule, it's best not to photograph

people's faces in strong sunlight to avoid hard black shadows on the skin and eyes that aren't relaxed. By positioning your subject in the shade and under cover (with no direct sunlight hitting surfaces that would result in blown-out distractions) you can create perfect lighting on the face, if the surrounding indirect light is bright enough.

For example, shoot outside under an awning, where there's plenty of light coming in via reflections from the ground or the sky, but no direct sunlight on the skin. This can also create dynamic and engaging catchlights in the subject's eyes, which make for 'sparkling' eyes in a portrait.



©DAVID LAZAR

11 Use colour wisely Jake Hicks

www.jakehicksphotography.com



Using coloured gels in your portraits can be a great way of making images stand out, but don't underestimate the power colour has on viewers' perception. Certain colours will affect us in certain ways.

For example, we all know red is a powerful colour, but depending on the context it can convey very different messages. If you use a lot of red lighting in a boudoir shoot it will convey ideas of love and lust, but red lighting used in conjunction with a boxer will portray power and anger. As a rule, reds tend to evoke energy and passion while cooler colours evoke calmer feelings. Because of this, you'll often see blues used in corporate photography.

As your confidence builds using gels, it's then possible to combine multiple colours but always keep the message you're portraying in mind.



© JAKE HICKS

Architecture

How to approach and use the light in your structural shots



© ERIC FOREY

Inside tall buildings, climb as many stairs as you can and you're likely to find the optimum angle

12 Get high Eric Forey

www.kalaphoto.fr



Identify places or buildings that offer you a high point of view. Climb all the staircases you come across and don't hesitate, access permitting, to get as far as you can into tall buildings. High ground and bridges can serve you well, too. When you are up high, make the most of the downward view as it can offer very unusual and graphic effects. People never bother trying to find these outlooks, so it's up to you as a photographer to reveal these surprising viewpoints. Such elevated views enable you to make the most of some basic elements of architecture, such as this staircase in a public car park (above). You can use a telephoto or a wideangle lens. The telephoto enables you to isolate the subject and find minimalist or abstract effects. Meanwhile, the wideangle lens enables you to get spectacular effects simply by amplifying the perspectives.



© CRAIG ROBERTS

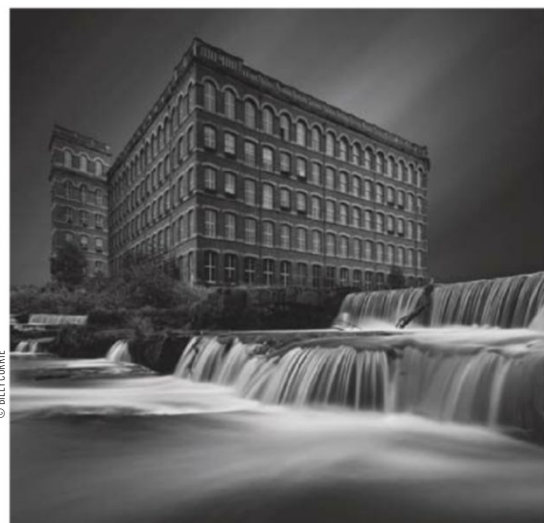
13 Bad weather Billy Currie

www.billycurriephotography.co.uk



For me, architecture is the most rewarding of all photography genres. Unlike others, it's not as reliant on weather, flattering light or time of day. The building or structure is 100% of the image; it needs neither foreground nor colour in the sky.

Make a good exposure with optimal settings and the camera's job is complete; light, shadow and mood can be taken care of later. Architecture can yield great images in weather that would prove unsuitable for other types of outdoor photography. I can't recall an architectural shoot that didn't produce at least several usable pictures.



© BILLY CURRIE



Tungsten lighting can cause distorted hues, but allowing a little colour shift brings rewards

15 White balance Craig Roberts

www.craigrobertsphotography.co.uk



Tungsten bulbs are bright enough to illuminate the interior for your

eyes, but less effective for your camera. They also cause odd colour shifts that, again, only your camera records, as your brain can neutralise this to a white light. Thankfully, digital cameras have a built-in correcting system and this is where the white-balance feature comes in.

You can tailor the white balance to suit the light source and tungsten is one of the preset choices available. This usually corrects the colour cast but sometimes it can be nice to have a slight glow of colour shift. This can be tailored in-camera if you're shooting JPEGs by using the white-balance control. An easier way is to shoot in raw and adjust on the computer. You can then dial in your chosen white balance to suit the picture.

Correcting it entirely can leave the image looking cold and sterile, so tweaking the white balance to allow some of the warmth of the tungsten lighting is the best option.

14 Make sure all lines are straight Joel Tjintjelaar

www.bwvision.com

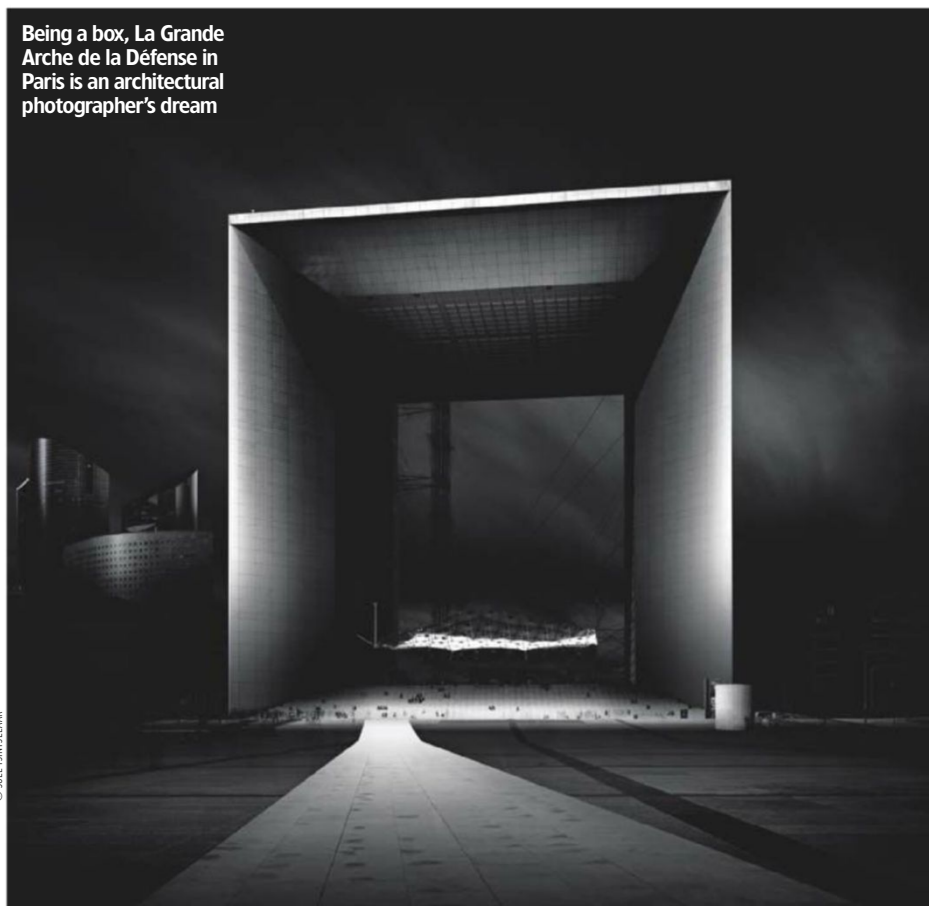


There are a few ways to approach architecture. You can shoot straight up to the sky and emphasise the dramatic converging lines with the clouds as a backdrop. This approach is far more suitable for modern architectural photography, especially in combination with long exposures, where the streaks of clouds can create a nice visual tension while also forming a subtle background. Since there's no horizon line in your frame you can come up with any kind of composition from any kind of vantage point, without having to maintain straight verticals and horizontals.

Another more difficult approach, mostly used by commercial photographers, is to shoot straight forward, as if shooting a landscape, making sure you always have straight verticals and horizontals. It's more difficult, because if you want to capture the whole building you'll usually need a wideangle lens, but you can't stand too far from the building as then it will look too small. If you are too close you'll have to tilt your camera to capture the whole building, which will ruin the straight lines. And then there's the surrounding environment that's often hard to avoid. The solution is to use a tilt-and-shift lens so you can shift the lens upwards to maintain the straight lines while still keeping the entire building in your frame.

Being a box, La Grande Arche de la Défense in Paris is an architectural photographer's dream

© JOEL TJINTJELAAR



Wildlife

Patience, research and respect for your subject are top of these experts' tips

16 Fox cubs **Luke Massey**

www.lmasseyimages.com



Capturing fox cubs on film can be notoriously difficult as they usually remain close to the den and the vixen is extremely wary and protective of them. However, with a bit of perseverance it is possible.

Aim to be out in the early morning and evening, as these are the prime times for fox-cub photography and when they are most active, although, depending on the conditions, they can be out playing all day. If you're incredibly lucky, you might even photograph the vixen suckling her cubs – this is the Golden Snitch of fox-cub photography.

Photographing fox cubs can be a waiting game, but the results are worth the effort



© LUKE MASSEY
© DAVID TIPPING

17 Capturing barn owls **Oscar Dewhurst**

www.oscardewhurst.com



First, you need to find a location where barn owls are hunting. Look on your local bird-club website to see if there's an area where they're reported. Once you have a location, spend a few mornings or evenings watching from a distance to work out what their hunting patterns and favoured perches are. After this, photography will be easier as you can position your hide according to where the owl and the sun will be.

I recommend using a lens over 300mm. For settings, I often use manual for barn owls as their light colour can throw off the camera's metering, especially combined with a dark background.

Keep a shutter speed of at least 1/500sec to freeze movement, even if this means increasing the ISO and shooting at your widest aperture, as light levels can be low. However, experiment with slower shutter speeds and panning to give motion blur: 1/4sec and 1/30sec are best.

Remember, it's an offence to disturb barn owls at, on or near an 'active' nest – in other words, any action that causes a nesting bird to behave differently to how it would normally.

© OSCAR DEWHURST



Check online for barn-owl sightings and be prepared to study their feeding patterns

18 Observe the three Ps David Tipling www.davidthipling.com



Success for a wildlife photographer depends on the three Ps of perseverance, patience and planning. Unless you get lucky, perseverance will always win out. The more you persevere, the luckier you'll get. I tend to work on one subject at a time and maximise my time in the field. Most recently, I've been focusing on brown hares and each trip I make into hare habitat has the promise of producing new images.

To persevere means you'll also have to be patient. You may need to wait long periods between bouts of action, but you must always be ready to react. If you take your eye off the ball you could miss the fleeting

opportunity you were waiting for. For example, I've sat patiently, hour after hour, waiting for a dive from a fishing osprey in specifically placed hides. At times the action might be fast and furious, but then hours might go by without a visit. It's imperative to be always peering skywards through the hide, otherwise you might miss a dive that's all over in seconds.

Perseverance and patience can be rewarded by planning. Researching your subject, working out the direction of light, the best time of day and locations, will all save time and get you one step closer to capturing those dream images. By planning where to locate yourself for the best light and potential for action, you'll help avoid leaving anything to chance.



© RICHARD PETERS

19 Add perspective Richard Peters

www.richardpeters.co.uk



One of the best ways to draw a viewer into a photograph is to get your camera at eye level. This may mean getting dirty, as a lot of animals are very small and found at ground level, but your images will take on an entirely new look if you do.

You can expand on this by using close foreground and distant background elements to surround the subject in an out-of-focus palette of colour, or have the ground beneath the subject sharp and in focus, just leaving the background diffused.

Eye level is about getting the right angle. Often, with birds in flight, the easiest image is obtained by looking straight up into the sky, but this can produce unflattering images that lack impact. At best, you'll see the underside of the bird set against the blue sky.

Avoid the temptation to photograph birds until they're lower in the air – all the better if you can get yourself to a higher vantage point.

20 Don't get starstruck Andrew Mason

www.andrewmasonphotography.co.uk



While 'star' animals such as lions make great subjects to photograph, less glamorous animals should not be overlooked. Wildlife photography is the product of many factors, principally content and light. A star animal in the viewfinder doesn't guarantee a great image – a bad image of a big cat is still a bad image. Many animals that are frequently overlooked are easy to access for little or no cost. For example, blackbirds are photographically an unremarkable little bird and are frequently ignored in preference to other, more colourful birds, such as kingfishers.

A few winters ago, during a period of prolonged cold weather, food became scarce for many of the animals in the area where I live. This resulted in a larger than usual number of animals, including blackbirds, congregating at a feeding station near my home.

With the access road to the feeding station closed, the number of visitors putting food out was limited and as soon as any feed was put out for the birds, the blackbirds would descend on it. Desperate for food, fights would frequently break out between the blackbirds (see right). This action, coupled with the wintry conditions, elevated these unremarkable birds to A-list status.



© ANDREW MASON

Big cats on the plains look impressive, but epic shots, such as these blackbirds, can be found closer to home

Street

Blend in with your surroundings and wait for the moment

21 Use short lenses

Antonio Olmos

www.antonioolmos.com



In my opinion, truly great street photography is shot on 50mm, 35mm, 28mm or 24mm lenses.

The 35mm is my favourite, whether it's fitted to my Leica, Sony or Canon. In fact, I wish I had a zoom that went from 35mm to 50mm and nothing more, but those pesky lens manufacturers just won't listen to me.

Zooms, for the most part, aren't good for street photography. You need to think and see like the lens on your camera. If you shoot with just one lens, you'll learn how the image will look. Short fixed-focal lenses also force you to get close to the subject, and that immediacy is what makes great street photography. You feel like the photographer is right in the midst of the action.

Zooms make you lazy. You stand around and zoom in on the world instead of getting in the thick of it. Zooms are also bigger than your average fixed-focal-length wideangle or 'normal' lens. They make your camera stand out, so you're more likely to get noticed when you're trying to be discreet. Plus, they're far heavier and your neck will suffer. Fixed-focal-length lenses are lighter and smaller, which is essential in street photography.



Short fixed-focal-length lenses force you to get close to your subject, says Antonio Olmos
Canon EOS 5D Mark II, 35mm, 1/60sec at f/2, ISO 2,000



Photographing a casual sporting event will help build confidence, says Jerry Webb. This is on Brighton seafront

22 Choosing your environment

Jerry Webb

www.jerrywebbphotography.com



Being a street photographer – or even just taking candid pictures – can be stressful and difficult to conceal. So the environment you choose to work in plays a major part, whatever your experience and however good your technique.

Selecting where you photograph is key. Location can not only dictate the style of pictures and how you go about creating them, but it also affects how you and those you're photographing are feeling.

Choosing your local area gives advantages. You have the benefit of local knowledge, a feel for where to look and an understanding of the people, plus maybe a little extra confidence. Investigating new locations can bring added excitement and inspire new ideas, but returning to the same location and using your experience and knowledge of the location can pay dividends.

As a rule, the busier the environment the easier photography can be and the more picture opportunities there are available. After a while, you develop an instinct for whether the location will give results or not. Public or sporting events, or tourist areas, are ideal for people photography, and particularly suited to the novice or those lacking in confidence. You'll usually find a greater acceptance and a relaxed attitude to photographers and often such places are full of other people taking pictures. This makes it easier to blend in and provide you with a more relaxed experience.

One of my most successful (and lazy) techniques is to find a seat in a busy street or shopping area and just sit there with a camera. I let the subjects come to me and wait for groups of people, movement, unusual dress or just interesting interaction, often buying myself an ice cream or a drink. Looking relaxed while taking photographs in public helps to avoid attention. Nervous photographers are always more visible. If you find a good location, be patient and take plenty of shots – it may be a while before you find something better.

© JERRY WEBB

23 Shoot at night Rupert Vandervell

www.rupertvandervell.co.uk



I love to shoot at night, especially during the winter months when good daylight is scarce and it starts to get dark around 5pm. I'll sometimes spend hours on the streets at night. If I'm shooting for a specific project, I'll have a place in mind that I hope will provide the right kind of scene and then work in and around it.

The one great thing about night photography is that the light is always the same and it doesn't matter what the weather's doing. In fact, if it's wet you'll have much more to play with in terms of atmosphere. Places look very different under streetlamps and an area you might not have considered for street work may suddenly become a good hunting ground.

I treat night shoots in the same way as I do day shoots, and to make it work you need at least one good light source. I try to

choose areas that have at least one main streetlamp, which will hopefully define the area where I want to work. From there, I find the best viewpoint to balance the scene regarding light, shadow and subject.

Additional lighting can come from car lights, reflections and shop windows. I'm never too bothered about getting a technically perfect shot at night. What I'm looking for is the right atmosphere. You'll be shooting with a higher ISO and a certain amount of grain is inevitable, which is often what helps to make the shot more authentic.

People in the city become more isolated at night as there are fewer of them around and the mood is completely different to the day. I'm fascinated by the film-noir look – those wonderful figures in hats and overcoats emerging from deep shadows at night always inspire me.

Rupert Vandervell's tip is that you need at least one reliable light source when shooting at night



© RUPERT VANDERVELL

Travel

Technical knowledge, observing your location and balanced lighting are key

24 Learn your craft and then be creative **Philip Lee Harvey**

www.philipleeharvey.com



We should all know what we're doing technically as photographers, whether we're professionals or amateurs. You get so much more from photography when you're in control of your equipment. If you let your camera control everything, chances are you won't get the creative look you're after. So, the first thing to do is to turn off any automatic settings, and that includes semi-automatic exposure modes such as program, aperture priority and shutter priority. I shoot in manual mode nearly all the time. It's fine being experimental and creative with your photography, but as a professional you need to be able to repeat it. So I decide what's in focus, I decide the exposure, and I draw upon an arsenal of other technical tricks without having to think.

With focusing, I prefer to use single-point AF, using the focus-and-recompose technique rather than continuous AF (although I sometimes use focus tracking for wildlife). I often use manual focus, too. I was photographing some hummingbirds recently and, as the birds move so fast, I switched to manual focus because I wasn't sure where they would come into the frame.



© PHILIP LEE HARVEY

Don't let your camera control your shots. Get to grips with your kit and take control, says Philip Lee Harvey



25 Strike a visual balance of light and shadow **Larry Louie**

www.larrylouie.com



I love the way black & white photography removes any of the emotion and feeling created by colour (a beautiful red sunset may evoke warmth and romanticism, for example). To compensate for this loss of colour however, a black & white image creates atmosphere and emotion through its subject matter and through lighting.

The photographer learns to see shades of grey and contrast, previsualising an image in mono before it's taken, but you must remember to watch how highlights and shadows are arranged within the boundaries of the image. That's not forgetting that positive space is as important as negative space, so you need to pay attention to the background as much as the foreground, as it plays an important role in the composition of the image. This is called visual balance.

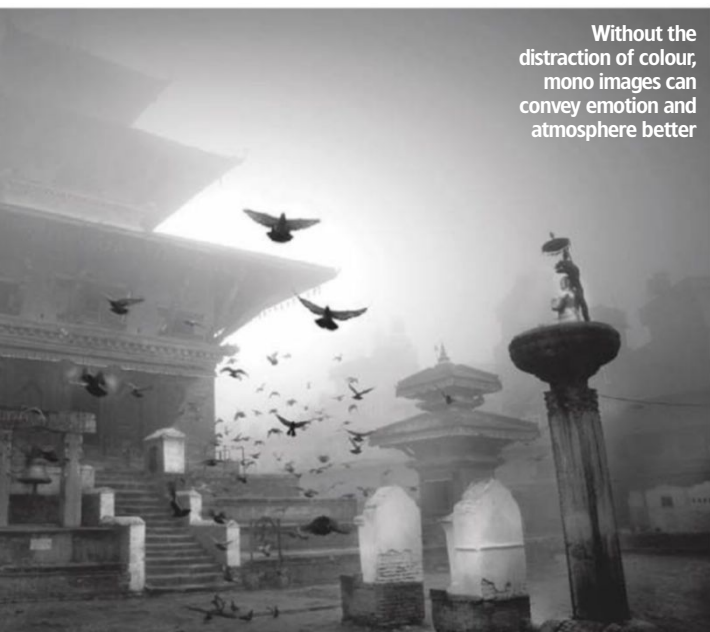


© LARRY LOUIE



Take time to
wander around your
location before you
start shooting

© GAVIN GOUGH



Without the
distraction of colour,
mono images can
convey emotion and
atmosphere better

26 Tea first, photography second Gavin Gough

www.gavingough.com



The best travel photography communicates a sense of place and shares something about the experience of being in a specific location. To make images that communicate effectively, you need to know what that experience feels like.

Try to resist the temptation to begin shooting immediately. Put your camera away, walk through the markets, chat to the street vendors, explore the location fully, observe how the light falls and search for locations that will provide the best photographic opportunities.

I find that pausing for tea provides me with the time to really observe a location and inevitably leads to conversations with local people, without the pressure of feeling the need to take photos. I know that the time I invest in exploring without a camera – when I can think about the light, about compositions and perspectives – will always pay dividends when I'm ready to start work. It also means that when I return to locations, when people might remember my face and an earlier conversation we enjoyed, they're much more inclined to work on creating a memorable portrait with me.

Close-ups

Blurred backgrounds, bokeh and a shallow depth of field make striking macro shots

27 Composition Huub de Waard

www.huubdewaardmacros.com



Composition is more difficult for microphotography than for any other type of nature photography, as you want to simplify your image as much as you can.

Luckily, the point of focus appears more pronounced in the viewfinder when the subject is under high magnification. The subject's eye(s) should be the location of sharpest focus and should have a well-chosen position within your composition.

For maximum sharpness throughout, adjust the angle of your camera so that the plane of sharpest focus aligns with the head of your subject. In microphotography, the background is often so out of focus that it appears as a solid, or smoothly varying patch, of colour. Choose a background that complements the colour and tone of your foreground subject.



© HUUB DE WAARD

© JACKY PARKER



29 Quality of light Johannes Klapwijk

www.johannesklapwijk.com



The quality of light and the resulting colours can make or break a close-up image, and I find backlighting works very well. Vegetation and grasses in particular can look amazing with backlighting, as it creates beautiful highlights and rims around anything transparent in the frame.

When backlighting is combined with dewdrops or other forms of water, the bokeh can be a perfect way

to capture a certain mood. This is especially true with the first light of day, as the large, soft bokeh bubbles convey the warm feeling of a beautiful summer morning. However, it's also important to keep experimenting with light and weather. For example, a grey, overcast sky can give beautiful high-key shots and the bokeh from harsh midday sunlight can give a sparkling, colourful result that sometimes looks like an aquarelle painting. That's truly writing with light!



© JOHANNES KLAPWIJK



Shoot wide open to lose detail in the background and draw attention to the main subject

28 Style Jacky Parker

www.jackyparker.com



I aim to isolate the subject to create an elegant visual

impact of shape and colour. I rarely use a tripod as many of the pictures I take are from ground level, so I end up spending a lot of time lying in the dirt! I also find that this allows me to get the angle I want.

As there is rarely the 'perfect' light for floral photography, I have found my 8in reflector to be incredibly useful. I use it not only as a reflector, but also as a clamp to hold the reflector between the subject and the sunshine in order to soften the light and reduce shading. I enjoy the warmth of the evening light, particularly when the subject is backlit.

When shooting outdoors, I like to take my pictures at f/2.8 or wider, to minimise the depth of field. One of the advantages of shooting wide open is that the detail in the background is lost. I also try to shoot through other flora to create foreground colour, and have found this to be useful when photographing autumn colours.

30 Create your own environments

Nadav Bagim

www.aimishboy.com



You can build your own sets on nothing more elaborate than a kitchen table. A set-up usually takes an hour or two, depending on how complex it is. I use simple household objects or other items you find lying around. The ground in my sets is made of natural ingredients like vegetables, flowers, leaves, tree bark and moss, which I arrange depending on what I'm trying to achieve.

The vibrant backgrounds are achieved using mundane but colourful items, such as supermarket bags. I like to take advantage of the shallow depth of field in macro photography to transform them into richly hued, dreamy backdrops, while the particles in the air are simply created by spraying water droplets.



Action

Take risks and capture sporting moments head on

31 Positioning Andy Hooper

www.andyhooper.co.uk



Never underestimate the importance of a good position. After 20 years I still agonise over where to sit. Just ask any football photographer how many times they've returned to the press centre and said the dreaded words, 'I was at the wrong end for all the goals.'

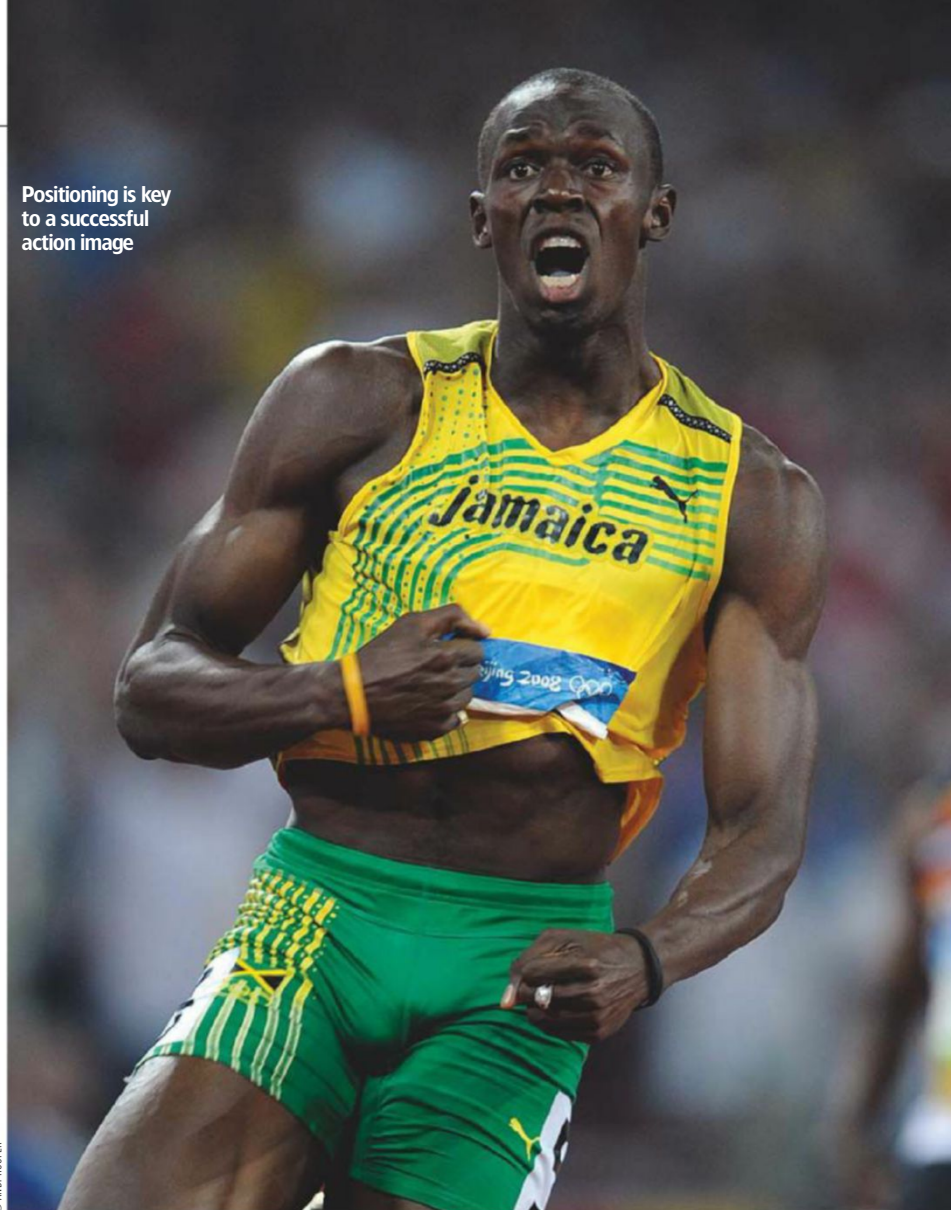
Positioning often comes down to personal preference, and mine for shooting action is to shoot low down and head-on. This accentuates the power of the athletes and makes the viewer feel part of the action. When in doubt, use this as your default position. If you'd like to do something more creative, shoot from the sidelines or above.

Once you've established where the light is coming from and if you're happy with it, consider the background – sports arenas and stadiums are riddled with clutter. A simple clean background helps the action in the foreground stand out.

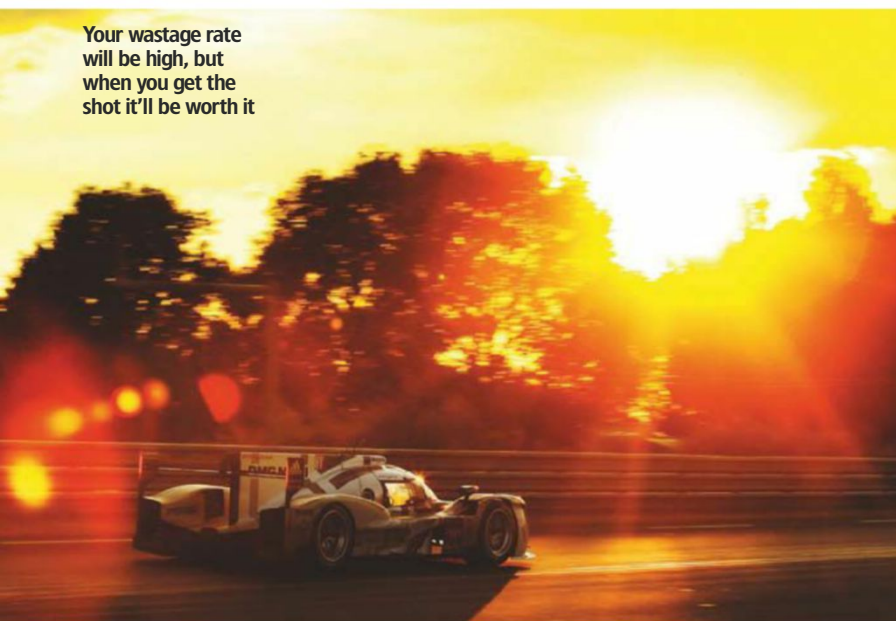
Don't be afraid to get up and move. Motor racing is ideal for changing positions. If you keep on the move you'll end up with a larger variety of images.

© ANDY HOOPER

Positioning is key to a successful action image



Your wastage rate will be high, but when you get the shot it'll be worth it



32 Be proficient Frits van Eldik

www.fritsvaneldik.nl



While it's quite possible to create a portfolio of great but lucky shots, you want to be able to take striking images every time you head out with your camera. Shoot as much as you can, and so long as you understand why something hasn't quite worked or you missed a shot because you were taking a risk, these experiences will pay off. Your wastage rate will come down massively until you're shooting engaging shots on a regular basis.

33 Seeing a picture Marc Aspland

www.marcaspland.com



How we see an image defines us all as photographers, and it's only our individual creativity that sets us apart.

For example, the longest men's final in the history of Wimbledon, an incredible 4 hours 48 minutes, was in 2008. The clock on the scoreboard in the background showed 9.26pm, and in the almost darkness there was no way the flash-lit pictures of my colleagues would capture the whole picture. So by setting my camera at a very slow shutter speed and by trying to keep as still as possible, I fired the shutter at exactly the time I anticipated their flashguns. I was able to capture just one good frame from a final in 2008: Rafael Nadal being lit by another flash, illuminated in the darkness (below).



© MARC ASPLAND

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Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth
£1,499.99

Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card
and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II,
worth £3,599.99

Visit www.thevideomode.com/afoy2

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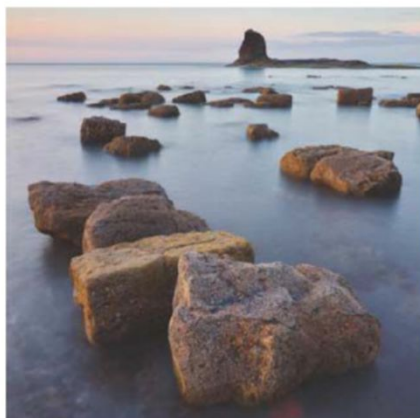
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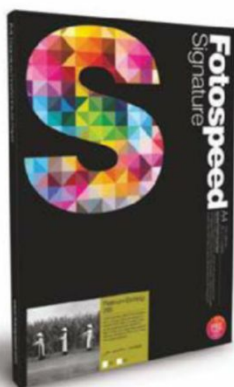
Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



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John Swannell – Platinum Baryta 300

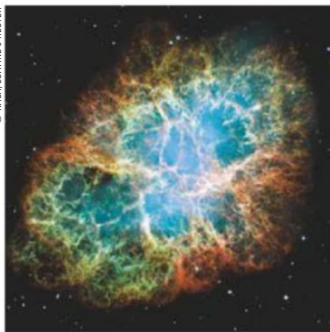
As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

© NASA/ESA AND J. HESTER



Expanding Universe: Photographs from the Hubble Space Telescope

by Charles F Bolden Jr, Owen Edwards, John Mace Grunsfeld and Zoltan Levay, Taschen, £44.99, hardcover, 260 pages, ISBN 978-3-83654-922-6



THERE are numerous images that can make us question our place within society and

the world. This is perhaps the key purpose of reportage and documentary; those twin genres can offer viewers a sense of empathy that helps us to connect with one another and assist us in witnessing events and people whom we may not otherwise encounter. It takes a special collection of images to give us some sense of place within the universe, and that's what we find with *Expanding Universe*. The images collected within this book all come from the Hubble Space Telescope, a feat of engineering that has not only helped astronomers get a better picture of the building blocks of the cosmos, but has also offered us a humbling account of just how small our place within the universe is. *Expanding Universe* is a gorgeous volume. Each image is, in the original sense of the word, awesome. There are not many books that can be said to leave you breathless, but this is certainly one of them.

'There are not many books that can be said to leave you breathless, but this is certainly one of them'

Books of the Year 2015

There have been some extraordinary photography books released this year. Here's just a small selection of the most interesting and engaging titles from 2015

Lois Greenfield: Moving Still

by William A Ewing, Thames & Hudson, £39.95, hardcover, 224 pages, ISBN 978-0-50051-805-2



YOU MAY be unfamiliar with Lois Greenfield's work. If so, you're in luck, not just because of the publication of this first new monograph in 17 years, but also because you are about to discover one of the most fascinating bodies of

work around today. Greenfield has been shooting for 40 years and her career has found her being lauded as the pre-eminent photographer of contemporary dance. Greenfield's images are notable for the sheer beauty of their execution. Each frame exudes elegance and passion. The forms of the dancers are perfectly captured as they spring mid-air against minimalist backdrops. There are very few photographers who could make this process look so effortless, yet Greenfield pulls it all together like a master.



© LOIS GREENFIELD



© ALEX BERNASCONI

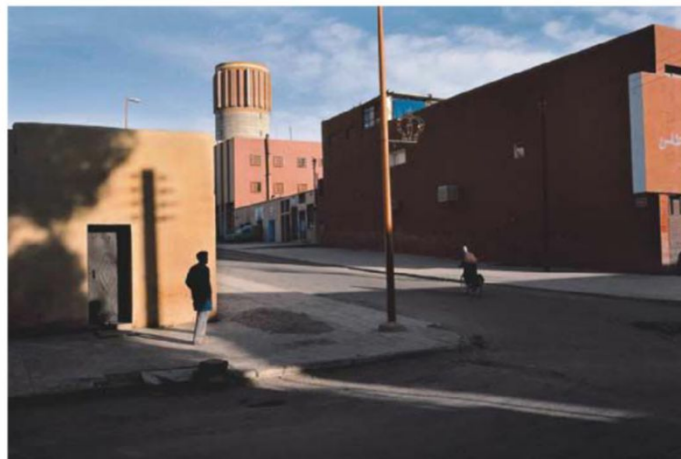
Blue Ice

by Alex Bernasconi, Papadakis, £30, hardcover, 204 pages, ISBN 978-1-90650-658-2



JUST outside our own planet we're beginning to see that Mars, as well as a host of other planets, carry qualities that are rather similar to our own home world. The presence of water is a thrilling development in our quest to understand our galaxy, but that's not to say that our own planet isn't still capable of presenting us with

seemingly alien environments. The Antarctic region is a vista that is at once sublime and hostile. It takes a special photographer to be able to convey these qualities in one, and Alex Bernasconi has achieved this with a series of beautiful images. There's a quality that draws you in, hypnotises you and makes you feel the cold on your skin. It's an extraordinary collection of pictures and one of the best on its subject.



© HARRY GRUYAERT/AMUNDI PHOTOS

Harry Gruyaert

Thames & Hudson, £40, hardcover, 144 pages, ISBN 978-0-50054-448-8



THIS thorough volume is actually the first-ever English-language monograph of Harry Gruyaert's work and it is a more than generous introduction. Harry's busy eye has travelled the length and breadth of the world, and the photographer has taken great pleasure in drawing out the striking interplays of primary

colour and gorgeous light. There are some absolute gems contained within this book as Harry takes us on a colourful tour of the world, including India, Morocco and Egypt. The book opens with Gruyaert's eerie 1972 series 'TV Shots' and ends with his recent digital imagery. This is a body of work that shows how some artists never lose their touch.



© ALEC SOTH

Songbook

by Alec Soth, Mack Books, £40, hardcover, 144 pages, ISBN 978-1-91016-402-0



AMERICAN photographer Alec Soth is known – to quote *The Guardian* – for his 'offbeat, hauntingly banal images of modern America'. It's a perfect description. In *Songbook*, Soth adopts the role of community newspaper reporter. For two years, he travelled the US state by state while working on his self-published newspaper,

The LDM Dispatch, as well as on assignment for *The New York Times*, among others. His journey took him to a variety of communities gathering at dances, meetings and festivals, all of which are populated by individuals who seem to be longing for a human connection. Soth's perfectly exposed and printed black & white images are breathtaking. They are eerie, beautiful and affecting.



© WALKER EVANS

Walker Evans: Depth of Field

Prestel, £55, hardcover, 408 pages, ISBN 978-3-79138-223-4



IN THE pantheon of great American photographers, it's perhaps Walker Evans who stands taller than most. His influence across the world of photography can be seen to this day. Evans' ability to draw the extraordinary from the quotidian has been near unequalled in all the years since his death. This stunning volume from Prestel does ample justice

to the legend's work, and succeeds not just because of its reproduction of his more famous works, but because it takes the time to explore those images that have perhaps been overshadowed, such as his those taken in Florida's Gulf Coast. This is a vital volume for anyone serious about the history of photography. You can find an extensive interview with two of Walker Evans' colleagues on pages 40–44 of this issue.

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Best features of 2015

Michael Topham and **Andy Westlake** take a look back over the camera developments made this year, and choose the advances in technology they like best

16MP standard mode



High-res composite mode



In this comparison the high-resolution mode clearly gives a more detailed image



High-resolution multi-shot mode

Andy Westlake looks at a resolution-enhancing feature that appeared on a couple of cameras this year

I SUSPECT most photographers have a pretty good idea of what they understand by a camera's resolution. It's the headline megapixel count, and a higher number equates to more captured detail (and is therefore 'better').

This year, however, we've seen a couple of cameras that confound this idea. By taking multiple frames in quick succession, they can produce visibly more-detailed images. How can this possibly work?

To understand this, we need to consider how image sensors operate. The key point is that they record colour by placing red, green or blue filters over their light-sensitive pixels, so only one colour is recorded by each pixel. The filters are usually arranged in an RGBG Bayer pattern, and the full-colour image is reconstructed by a process known as demosaicing.

However, the demosaicing process isn't perfect and can result in less-than-perfect pixel-level image quality. But what if it were possible to record all three primary colours at each image pixel? With demosaicing no longer necessary, image quality should be improved.

Two cameras launched this year do just

this – the Pentax K-3 II and the Olympus OM-D E-M5 II. Both of these can use their in-body image-stabilisation systems to shift the sensor by one pixel horizontally or vertically between shots. So by taking four exposures in succession while shifting the sensor by precisely one pixel each time, it's possible to record full-colour data at every point in the image. The E-M5 II goes a step further; after the first set of exposures it moves the sensor by half a pixel and repeats the process. This finer sampling of the scene allows an even higher-resolution image to be constructed, meaning the E-M5 II can output detailed 40MP JPEG files using its 16MP image sensor.

While this certainly works, giving cleaner, higher-resolution images that also have lower noise, it also has drawbacks. It requires neither the camera nor the subject to move during the process, which takes a second or so to complete. This means it's only suitable for static subjects, and the camera has to be fixed onto a sturdy tripod. It is therefore not currently a substitute for simply buying a camera with more pixels, although it can still be a useful tool.



Olympus's OM-D E-M5 II can shoot 40MP composite images

Of course, this is just the first step. It's easy to see how a practical handheld version of this approach could be developed, using faster shooting rates to capture the sequence of frames more quickly, and more advanced image-stabilisation systems capable of applying the required pixel-level sensor shifts accurately on top of the usual adjustments for camera movement. I doubt this will come for a while yet, but I wouldn't be surprised to see it appear in cameras four or five years down the line.

There's still a real question about whether anyone really needs this kind of resolution. The main point is that it allows you to zoom further into an image while viewing on-screen, or crop further for printing. It may not be essential, but it's nice to have the option without having to shell out for a high-resolution camera.

Built-in image stabilisation

Michael Topham reveals how important built-in image stabilisation has become on Sony's latest Alpha 7-series models

A FEW years ago, Olympus broke new ground by revealing the world's first 5-axis image stabilisation system on the OM-D E-M5. Rather than compensating for camera shake by addressing two kinds of movement along the vertical and horizontal axes, this new in-camera mechanism looked to tackle five different kinds of movement, including horizontal shift, vertical shift and rotary motion as well as yaw and pitch. The idea behind this technology allowed any lens, whether it was optically stabilised or not, to be mounted to the body and be stabilised, together with any optics that might be attached via a mount adapter.

Thorough testing of this 5-axis system revealed that it worked exceptionally well. It allowed users to capture sharp images at incredibly slow shutter speeds, and brought an almost steadycam-like quality to handheld video. This stabilisation technology did present a question, though – how long would we have to wait until this advanced technology became available on a full-frame camera?

The answer came at the end of last year when Sony announced its successor to the Alpha 7. The headline feature on the new Alpha 7 II was its 5-axis in-body stabilisation system – something that immediately had people asking if it were the same system as Olympus's. Glossing over the fact that the two companies entered into a technology

partnership in 2012, Sony claims its 5-axis system is its own unique iteration of the technology. Sony's system compensates for the familiar pitch and yaw movements, and also corrects for movements of the camera vertically and sideways. The fifth axis corresponds to the rotational correction around the lens axis, which is crucial for video recording and ensuring high-resolution handheld images remain at their sharpest. The technology is clearly similar to Olympus's; the biggest difference is that Sony's system brings the stabilisation benefits to a full-frame sensor.

The effectiveness of 5-axis IS

I tested the 5-axis stabilisation system on the Alpha 7 II when it was first announced and have used it extensively on the Alpha 7R II and Alpha 7S II since. The effect is so powerful you immediately know when you have it switched on and it's clearly visible on the screen or through the viewfinder when shooting stills or recording video. It's particularly effective with the latter, turning what could otherwise be shaky handheld movie footage into smooth video that looks like it could have been captured with the camera mounted on a tripod.

For me, though, it's the ability to shoot sharp images with extremely slow shutter speeds that makes it so valuable. Experimentation with Sony's 5-axis stabilisation has revealed that it's



Sony introduced 5-axis stabilisation into both the Alpha 7R II and Alpha 7S II in 2015

possible to shoot sharp images of static subjects with a shutter speed as slow as 1/5sec when the focal length is set around 70mm. This is hugely beneficial in low-light situations. By being able to capture sharp shots at implausibly slow shutter speeds, it puts less demand on having to push the sensor to the extremes of its ISO range, which ultimately results in cleaner images with less noise.

The level of customisation Sony provides on its Alpha 7-series cameras is excellent, and extensive testing of the 5-axis stabilisation system has taught me to set up one of the customisable buttons on the body so you have the option of turning stabilisation on and off in an instant. It would be nice to see a dedicated button on the body for it, but with space limited we expect it to remain a customisable option.

To summarise, Sony's 5-axis image stabilisation is a very attractive feature and helps to set Sony's Alpha 7 series apart from its full-frame rivals.

The rise of the viewfinder

Andy Westlake looks into this year's trend for bigger and better electronic viewfinders

THE CAMERA market has changed dramatically over the past few years. As smartphones have become the tool of choice for casual shooters, manufacturers have shifted their attention to enthusiast photographers, as the only group still prepared to buy and carry actual cameras. With this comes a renewed focus on working out the particular

features that photographers really want.

One very welcome result of this has been a revival of the eye-level viewfinder. On the majority of new digital camera models, this now means an electronic, rather than optical one. And this year, electronic viewfinders have

not only appeared on a greater variety of cameras than ever before, but have also got larger, sharper and generally better.

So why does this matter? Well, to me, eye-level viewfinders are important creative tools. By focusing your attention purely on your composition and blanking everything else from your vision, they help you concentrate on setting up the shot. A useful side effect is that

The Leica SL's 'EyeRes' viewfinder is the best we've ever seen



Image stabilisation switched on



Image stabilisation switched off



With a steady hand it's possible to shoot sharp handheld shots as slow as 1/5sec when 5-axis stabilisation is deployed



Sony Alpha 7 II, 1/5sec at f/6.3, ISO 200

holding the camera up to your eye also provides greater stability, reducing image blur from camera shake.

Electronic viewfinders also give 100% coverage of your composition, and can overlay huge amounts of shooting information including useful tools like electronic levels and highlight clipping warnings. It's also possible to preview the effects of all your exposure settings – not just in terms of image brightness, but also depth of field, white balance and colour mode. This can make EVFs incredibly powerful creative tools.

Types of finder

On fixed-lens compacts, Sony has continued to work with its innovative pop-up viewfinder, which has appeared in cameras as diverse as the Cyber-shot DSC-HX90V pocket superzoom, the Cyber-shot DSC-RX100 IV enthusiast zoom compact and the Cyber-shot DSC-RX1R II premium compact. This design has the advantage of keeping cameras small, although with no space for an eyecup it's more susceptible to glare in bright light.

Canon seems finally to have woken up to the new trend, and has fitted a centrally mounted EVF to its latest enthusiast zoom compact, the PowerShot G5 X. The resultant 'shrunk DSLR' design has a lot to like about it, with

the centrally mounted viewfinder being very natural to shoot with.

Panasonic, meanwhile, has stuck with a corner-mounted viewfinder in its Lumix DMC-TZ70 travel zoom, but hugely increased the resolution compared to last year's TZ60. This alone makes for a much better shooting experience, although the EVF is still rather small. The Lumix DMC-FZ330 superzoom bridge camera, in contrast, gains a viewfinder that's both much bigger and sharper compared to its predecessor.

When it comes to CSCs, the major manufacturers now seem to have settled on a two-tiered approach, with large finders on their top-end models that rival the optical finders on full-frame DSLRs, and slightly smaller ones on less expensive models that can still match the best APS-C DSLRs. Olympus, Panasonic and Sony have all put really excellent finders into cameras like the OM-D E-M5 II, Lumix DMC-GX8 and Alpha 7R II respectively.

The outright best viewfinders we've seen, though, have come from a slightly surprising source: Leica. We were blown away by the 3.7-million-dot unit on the Q (Typ 116) full-frame compact, and were pretty confident it wouldn't be matched for quite some time. So Leica promptly came out with a 4.4-million-dot 'EyeRes' EVF on



Sony's uses a pop-up finder on the RX100 IV

the SL (Typ 601) CSC that, with its 0.8x magnification, is the best viewfinder I've seen on any stills camera. Indeed, where once we might have praised a really good EVF for being almost as good as using a DSLR, we've now reached the point where DSLR finders look unsophisticated in comparison.

This is all great news for photographers, as any tool that makes it easier to take the pictures you want has got to be a good thing. Even better, we'll surely see these ultra-high resolution panels appear in more cameras soon, especially as top-end models are due from the likes of Fujifilm, Olympus and Panasonic during 2016.



Grabbing stills from 4K movies

Michael Topham explains the benefits of Panasonic's 4K Photo technology and reveals where we may see it appear next

A BUZZWORD that has been associated with many a new camera release this year has been 4K. Panasonic is a manufacturer that has embraced 4K video within its line-up of cameras for a while now, and in the past year we've seen the latest Lumix models being rolled out with 4K Photo – a mode that allows users to extract high-resolution still images from video footage.

Grabbing an 8MP still image from a clip of 4K movie footage might not seem like revolutionary technology, but Panasonic has been working hard to refine it and make it more accessible. Earlier this year we witnessed the introduction of three new 4K Photo modes: 4K Burst Shooting, 4K Burst (Start/Stop) and 4K Pre-burst on the Panasonic Lumix DMC-G7.

Having the option to pull an individual frame from a movie clip to create a high-resolution still image can be a very useful feature if you like to shoot fast action, sports or other fleeting moments where it's not always easy to trigger the shutter at the perfect moment. There will be some photographers who'll argue that taking a few minutes of video footage only to pick out the best frame later doesn't require the same level of skill or technical ability. However, it's technology we're starting to see photographers embrace and it's an innovation that certainly looks like it's here to stay.

The idea behind Panasonic's three new 4K Photo modes is to make the process of

capturing a still image at the perfect time even easier. Whereas 4K Burst Shooting allows up to 29mins 59secs of continuous 4K recording at 30fps, which can be used just like a photo-burst mode by holding the shutter down, 4K Burst (Start/Stop) mode starts consecutive shooting with a single press of the shutter button and stops with a second press. This is ideal for shooting opportunities that require a longer waiting time. The 4K Pre-burst function is aimed at those who would like the camera to record 30 frames a second automatically before and a second after the shutter is pressed – a mode that can make all the difference between capturing a moment and missing it altogether.

How does it work in practice?

In use, an eight-second-long 4K burst takes approximately 4–5 seconds to process before a thumbnail of the clip you've just taken is revealed on-screen. Using the touchscreen you can then hold and scroll this thumbnail to the right to go through the 4K movie clip frame-by-frame to find your favourite from the burst sequence, before extracting an 8-million-pixel image and saving it to the card as a JPEG using the camera's Menu/Set button. This might sound like a complex procedure, but it's actually very straightforward and doesn't take long to learn.

While there's no denying that these new 4K



Panasonic has made 4K Photo easily accessible via the drive dial

Photo modes can make the difference between capturing a shot at the precise moment and missing it altogether, they have their caveats. The 4K Pre-burst mode, for example, is continuously recording to ensure you never miss a fleeting moment, but the downside of this is that it drains the camera's battery very quickly. Another area for improvement is the thumbnails that are displayed in the viewfinder. These initially appear in low resolution, and we'd prefer to see a high-resolution preview instantly in the viewfinder like those displayed on the screen.

Panasonic's new 4K Photo modes are useful to have. They won't see use all the time, but when you find it difficult to fire the shutter at a certain moment they're a great help. The fact that Panasonic has also rolled out this 4K technology on the Lumix DMC-GX8 and Lumix DMC-FZ330 suggests we'll see more of it in the future, possibly on pocket compacts too.

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Best of the brands 2015

Andy Westlake takes a look at what each of the main camera and lens makers has produced in the past year

IT'S BEEN another busy year in photography, with all the major manufacturers producing a range of new cameras and lenses. Indeed, at AP we've tested no fewer than 40 cameras and 36 lenses during the course of 2015, along with sundry printers, flash systems and a huge range of assorted accessories. This puts us in an unrivalled position to take a look back and pick out the trends and highlights of the year. Across the following pages we'll look at what each manufacturer has been up to, and give our predictions for products we expect (or hope!) to see in 2016.

Fujifilm

Development of Fujifilm's X system continues apace

FUJIFILM started the year with a couple of minor updates, in the shape of the XQ2 enthusiast compact and the X-A2 CSC. But this turned out to be merely a warm-up for the X-T10 – a really nice little camera that puts most of the best bits of last-year's X-T1 into a more affordable package.

The Fujinon lens range has grown too. The XF 16-55mm f/2.8 R LM WR is a fast standard zoom with absolutely stunning optics, while the XF 90mm f/2R LM WR and XF 16mm f/1.4R WR are excellent portrait and fast wide primes respectively. But for most users, the latest XF 35mm f/2R WR is the most interesting of all, being an attractive weather-resistant lens at a very good price.

Next year?

Fujifilm's roadmap shows two exciting-looking lenses coming up – a 100-400mm telezoom and a 120mm f/2.8 Macro. But hopefully we'll also see a few affordable primes of the same ilk as the 35mm f/2; I'd love to see a 16mm f/2.8 and a 70mm f/2.5. It's also surely time for an update to the X-Pro1 CSC and we're looking forward to seeing what Fujifilm can add to its flagship camera.

Fujifilm's charismatic X-T10 CSC is one of our favourite cameras of 2015

Key products

- X-T10
- XF 16mm f/1.4 R WR
- XF 16-55mm f/2.8 R LM WR
- XF 90mm f/2R LM WR
- XF 35mm f/2R WR





Canon's 50.6MP EOS 5DS R is the highest-resolution full-frame camera on the market

Key products

- EOS 5DS R
- EOS 760D
- EOS M3
- PowerShot G3 X
- PowerShot G5 X
- PowerShot G9 X
- EF 35mm f/1.4L II USM
- EF 50mm f/1.8 STM
- EF 11-24mm f/4L USM

Canon

Canon has had a busy year, releasing a raft of new cameras and lenses

CANON'S headline product was undoubtedly the 50.6MP EOS 5DS R, which is one of the finest DSLRs we've ever tested. Alongside its near twin, the EOS 5DS, it wrests back the 'highest-resolution' crown after years of domination by Nikon and Sony. Canon's bread-and-butter products, though, are its consumer DSLRs, and this year the line has been split into two. We much prefer the EOS 760D to the simpler EOS 750D.

Canon has also released three fine lenses for EOS users. The inexpensive EF 50mm f/1.8 STM is a nicely judged update to an ageing film-era design, and at the other end of the scale the stunning EF 35mm f/1.4L II USM is a real improvement over its highly regarded predecessor. Meanwhile, the impressive EF 11-24mm f/4L USM is the widest-angle rectilinear lens in the world.

In the mirrorless market, the EOS M3 is a clear advance over the firm's previous efforts, and a much nicer camera for serious photographers. Canon's biggest problem, though, is that it's far behind the competition

The EF 11-24mm f/4L USM is a premium super-wide zoom for full frame



in terms of its native lens range and really needs to address this sooner rather than later.

Canon has also upgraded its line-up of enthusiast compacts with 1in sensors for improved image quality. However, its efforts have been a bit hit and miss; the G3 X superzoom is a rare misjudgement, let down by the lack of a built-in viewfinder. Meanwhile, the PowerShot G5 X is exactly what the G3 X should have been in terms of design (indeed, it's one of the nicest compacts on the market to use), while the G9 X is stylish and petite.

Next year?

With the Olympics in the summer, Canon will surely bring out an update to its EOS-1D X pro sports camera shortly. Chances are that we'll also get an EOS 5D Mark IV, and perhaps a replacement for the EOS 6D. I'd also love to see a true enthusiast-oriented CSC and a revised G3 X, both with built-in electronic viewfinders, but I'm not holding my breath.

Leica

There's only one rule with Leica - expect the unexpected

IF I WERE to choose one word to describe Leica's year, it would be 'idiosyncratic'. The company announced an array of very different cameras, all of which are as individual as they are expensive.

Leica's core business lies in its M-system rangefinders, and this year it has made two new models aimed at different types of purist photographer. The M Monochrom (Typ 246) is a unique black & white-only camera that's capable of shooting lovely images, while the M (Typ 262) has an ultra-quiet shutter and eschews offering either live view or video recording.

For the professional photographer, there's the medium-format Leica S (Typ 007) DSLR and the Leica SL (Typ 601) full-frame CSC, which are based around a similar minimalist control layout with only a few buttons and dials. They're impressive cameras, but distinctly unintuitive to use.

Easily our favourite, though, is the Leica

Q (Typ 116) full-frame compact. Indeed, with its astonishing electronic viewfinder and traditional controls, it may well be the most desirable fixed-lens camera on the planet. Sadly, at £2,900, it is well beyond the reach of most photographers.

Next year?

Second-guessing Leica is impossible, so it's barely worth trying. Like many others, though, I'd love to see an interchangeable-lens version of the Q, using either the rangefinder M-mount or the electronic SL mount. Or maybe a Q Monochrom; now that would be interesting indeed.

Key products

- Leica Q (Typ 116)
- Leica SL (Typ 601)
- Leica M Monochrom (Typ 246)
- Leica M (Typ 262)
- Leica S (Typ 007)



With its retro design, the Leica Q is one of the best cameras of 2015

Panasonic

A clear focus on 4K video is only part of Panasonic's story

TWO THEMES have emerged from Panasonic in 2015. First is a focus on including 4K video in all but the least expensive of its cameras, along with its unique 4K Photo mode for capturing 8MP stills. Second is a move towards including higher-resolution electronic viewfinders in many of its cameras, such as the Lumix DMC-TZ70 pocket travel zoom and the Lumix DMC-FZ300 bridge camera.

Micro Four Thirds, though, is at the core of the firm's ambitions. Both the Lumix DMC-GF7 and G7 are capable within their own sectors, but it's the DMC-GX8 that really caught our attention. With both in-body image stabilisation and 4K recording, it's a great option for photographers who are also interested in shooting high-quality video.

Panasonic has also been quietly building up a line of small, relatively inexpensive primes. At £159 the Lumix G 25mm f/1.7 Asph is especially good value, while the Lumix G 42.5mm f/1.7 Asph OIS includes optical stabilisation.

Next year?

Panasonic is planning on moving to 8K video, and I wouldn't bet against it arriving in a GH5 next year. An updated version of the FZ1000 superzoom also seems likely. A more left-field possibility might be a premium 'travel zoom' pocket compact combining a 1in sensor with an extended zoom range.

Key products

- Lumix DMC-TZ70
- Lumix DMC-GX8
- Lumix DMC-G7
- Lumix G 25mm f/1.7 Asph
- Lumix G 42.5mm f/1.7 Asph OIS

Olympus

Attractive new models have been added to the OM-D line

OLYMPUS'S attention this year has been mostly on the Micro Four Thirds system, and in particular its OM-D range. Both the E-M5 II and E-M10 II are attractive updates that add interesting new features and improved controls while playing further with the retro styling that's the hallmark of the line.

That's not to say compact cameras haven't got a look in. We've long been fans of the Tough series, and this year Olympus elevated it further by adding raw-format recording to the TG-4. This makes it the best underwater compact yet for enthusiast photographers.

Naturally, a few new lenses have shown up too, the most interesting being the Pro line M.Zuiko Digital ED 7-14mm f/2.8. It's perhaps not quite as stellar optically as the existing 12-40mm and 40-150mm f/2.8 zooms, but it's still very good and the three together make a really strong line-up. For more specialist uses, there's also an M.Zuiko Digital ED 8mm f/1.8 billed as the world's fastest fisheye.

Next year?

It can't be long before Olympus ventures into large-sensor compacts and I wouldn't be surprised to see it adopt the Four Thirds format to stand out from the 1in crowd. I'd love to see a larger sensor in the Tough line, too, but that's probably over-optimistic. Finally, an OM-D E-M1 II will surely show up some time in 2016.

Key products

- Tough TG-4
- OM-D E-M5 II
- OM-D E-M10 II
- M. Zuiko Digital ED 7-14mm f/2.8 Pro
- M. Zuiko Digital ED 8mm f/1.8 Pro fisheye



In 2015, Nikon has mainly concentrated on lenses

Nikon

This year Nikon has focused on lenses, along with a couple of DSLRs

ON THE face of it, Nikon has had an oddly quiet year. It started off with the D5500 DSLR, which brings little new in terms of specification but has a sculpted monocoque design that makes it really nice to use. In comparison, the D7200 is a minor update to the D7100 that adds a few useful new features, but mostly demonstrates how little can realistically be added to today's already fully featured DSLRs. Meanwhile, the 1 J5 compact system camera has the nicest design we've seen in this series so far, but is still frustratingly simplistic to shoot with.

Most of the company's activity has been in lenses, with new premium zooms for both DX and FX-format DSLRs. Both the AF-S Nikkor DX 16-80mm f/2.8-4E ED VR and AF-S Nikkor 24-70mm f/2.8E ED VR are big, chunky optics that feature optical stabilisation. In the run-up to next year's Olympics, though, much of the company's focus has been on long telephotos, with new 500mm and 600mm f/4 primes joined by an interesting 200-500mm f/5.6 zoom, and the remarkably small AF-S Nikkor 300mm f/4E PF VR that's based on Phase Fresnel lens technology.

Next year?

Nikon has already announced that it's developing a new professional DSLR, the D5, and a refresh of the entry-level D3300 is a certainty. However, its relative inactivity in 2015 could hint at something big on the horizon. Might we see a new full-frame CSC, perhaps?

Key products

- D7200
- D5500
- 1 J5
- AF-S Nikkor 24-70mm f/2.8E ED VR
- AF-S Nikkor 24mm f/1.8G ED
- AF-S Nikkor DX 16-80mm f/2.8-4E ED VR

Ricoh & Pentax

Ricoh is gearing up for the launch of its full-frame Pentax DSLR

FOLLOWING its integration of Pentax, Ricoh now makes very few cameras under its own brand. However, it refreshed its APS-C enthusiast compact with the GR II – a nice little camera that adds built-in Wi-Fi and a smattering of other features to keep it up to date.

The long-promised Pentax full-frame DSLR may have been delayed again, but the mid-range K-S2 and enthusiast K-3 II keep the brand going in the meantime. Both are interesting alternatives to Canon and Nikon, with impressive feature sets including in-body image stabilisation at very attractive prices.

On the lens front, activity has focused on assembling a workable lens range for full frame, with 70–200mm f/2.8, 150–450mm f/4.5–5.6 and 24–70mm f/2.8 zooms all appearing during 2015. While the first two are original designs, the latter bears a very strong resemblance to Tamron's highly regarded 24–70mm f/2.8, with the same optical formula.

Next year?

That Pentax full-frame DSLR is now promised for the start of 2016 – expect an announcement in time for the CP+ trade show in Japan in February. Pentax's lens roadmap suggests that it will be accompanied by a standard zoom, perhaps a 24–105mm f/4, and a rebadged version of the Tamron 15–30mm f/2.8 fast wideangle zoom. More full-frame lenses will surely follow.

Key products

- Ricoh GR II
- Pentax K-S2
- Pentax K-3 II
- HD Pentax-D FA 24–70mm f/2.8 ED SDM WR
- HD Pentax-D FA* 70–200mm f/2.8 ED DC AW

With a solid feature set at a good price, the K-S2 is an attractive mid-range DSLR



Samsung

Samsung has withdrawn from selling cameras in the UK

AT THE end of last year, Samsung seemed to be on a roll, with the hugely accomplished NX1 premium CSC accompanied by a couple of very impressive fast-zoom lenses. But during the course of 2015 it released just one new camera, the rather nice little NX500, and no lenses at all.

At the end of November we learned that Samsung has decided to stop marketing and selling cameras in the UK – a move that appears to be reflected across the rest of Europe. It's sad news for anyone invested in the NX system, which Samsung only launched in 2009.

Key product

- NX500



The NX500 turned out to be the last camera launched by Samsung in the UK

Sigma

Sigma has expanded its Art line of high-quality lenses

SIGMA has continued its transformation from a supplier of inexpensive alternatives to camera-makers' zoom lenses, to a company that makes truly superb optics at a still-competitive price. This year has seen it add three full-frame DSLR lenses to its Art line-up, all of which we rated extremely highly. These include the world's first f/2 full-frame zoom – the 24–35mm f/2 DG HSM Art – and the world's fastest 20mm prime, the 20mm f/1.4 DG HSM Art. Along with the 24mm f/1.4 DG HSM Art, these are no longer cut-price alternatives to Canon or Nikon, but instead are premium options in their own right. Meanwhile, the dp0 Quattro compact has a superb fixed 21mm equivalent wideangle lens.

Key products

- dp0 Quattro
- 20mm f/1.4 DG HSM Art
- 24–35mm f/2 DG HSM Art
- 24mm f/1.4 DG HSM Art

Next year?

A number of Sigma's lenses are starting to look long in the tooth, and I expect to see the company revisiting its fast zooms for full frame, but with faster apertures or extended zoom ranges instead of like-for-like replacements. It's also about time for Sigma to start making native lenses for the Sony Alpha 7 series, but maybe it will wait until more rival full-frame CSC systems start to appear.



Sony

Sony has made a strong push to full frame in 2015

FROM Sony's activity this year, it seems to have decided that its future lies mainly along two strands: the RX line of enthusiast compacts, and the Alpha 7-series full-frame CSCs. Its key advances come on the back of two outstanding new image sensors – the 20MP 'stacked CMOS' in the Cyber-shot DSC-RX100 IV and the RX10 II, and the Alpha 7R II, with its much shorter lens.

and the 42MP full-frame BSI CMOS in the Alpha 7R II and Cyber-shot DSC-RX1R II.

The new 1in sensor is built for speed, and allows both ultra-fast shooting and high frame-rate video recording – the latter allowing slow-motion footage to be recorded. This fits especially well with the RX10 II bridge camera, although it's perhaps less useful in the RX100 IV, with its much shorter lens. Sony's other interesting zoom compact is the Cyber-shot DSC-HX90V – a cute, pocket-sized 'travel zoom' that borrows heavily from the RX100 design, including its pop-up viewfinder.

Meanwhile, the Alpha 7R II is the most exciting camera of 2015, with its new sensor providing an impressive combination of resolution, high ISO image quality and



sophisticated autofocus. The same sensor has found its way into the Cyber-shot DSC-RX1R II premium compact, bringing equally stunning image quality. If there were any doubt over how serious a threat Sony has become to Canon and Nikon, these cameras should dispel it.

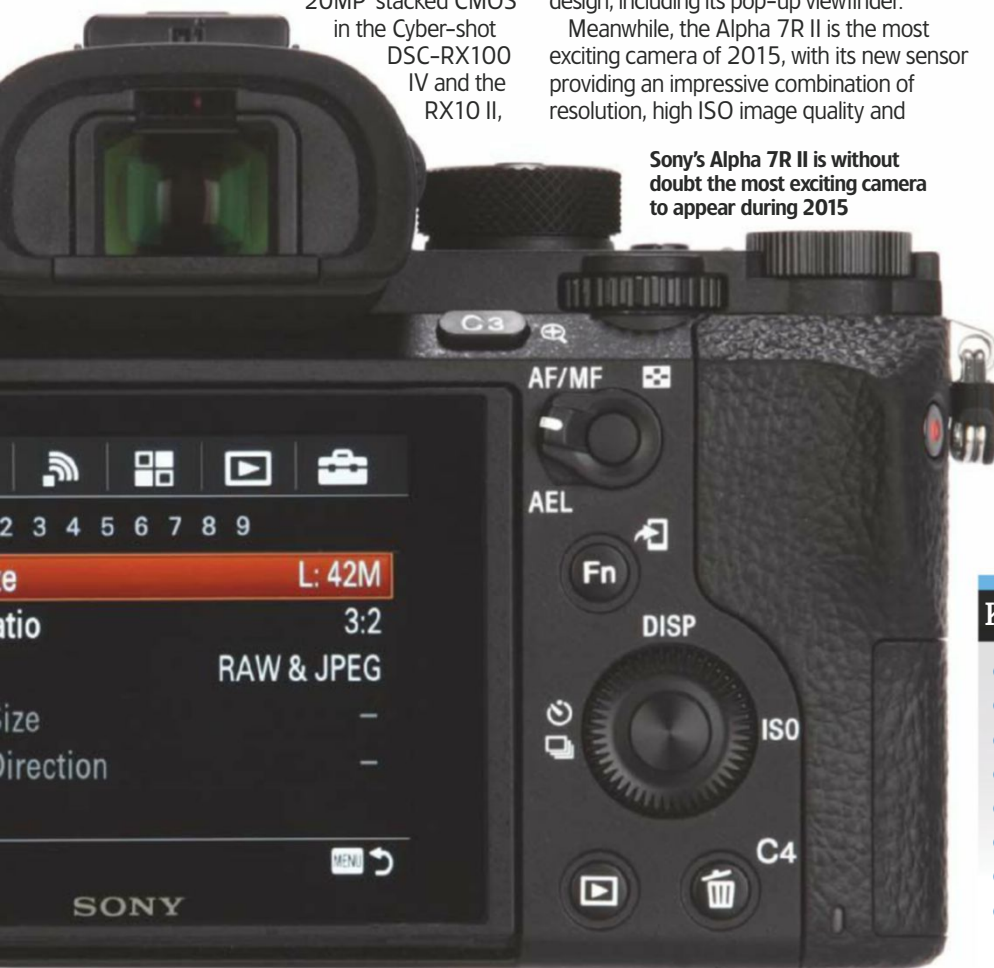
Sony has also been developing its FE lens line-up, most notably with the lovely Distagon T* FE 35mm f/1.4 ZA and the stunning FE 90mm f/2.8 Macro G OSS. In contrast, there's been relatively little to cheer for Alpha-mount users, and no new APS-C E-mount cameras or lenses at all.

Next year?

Expect to see more FE full-frame lenses, as Sony pushes to build up the system that's captured the imagination of so many

photographers. Updates to the Alpha 5100 and Alpha 6000 APS-C CSCs look due, but that doesn't necessarily mean they'll appear, as both are still towards the top of their class. About the only near certainty is the annual RX100 update in May or June.

Sony's Alpha 7R II is without doubt the most exciting camera to appear during 2015



Key products

- Cyber-shot RX1R II
- Cyber-shot RX100 IV
- Cyber-shot RX10 II
- Cyber-shot HX90V
- Alpha 7R II
- Alpha 7S II
- T* FE 35mm f/1.4 ZA
- FE 90mm f/2.8 Macro G OSS

The rest

OUTSIDE of the main manufacturers, some interesting ideas have emerged. The DxO One is the French company's first foray into hardware, and is a small camera module that plugs into an iPhone via a rotating Lightning connector. It's a really interesting idea, and while it seemed promising but unfinished when we reviewed it in AP (26 September), since then it has been improved by a major firmware upgrade and a series of camera app updates.

Another intriguing product is the DJI Osmo, which is essentially the camera module and stabilising gimbal mount from the Phantom 3 drone attached to a grip for hand-held shooting. It's primarily a video camera, but the set-up could have applications for shooting long-exposure stills handheld.

DxO has made its first camera, aptly named the One



THIRD-PARTY LENSES

Samyang

The Korean lens maker has expanded its line-up

KOREAN lens maker Samyang has traditionally focused on manual-focus DSLR lenses, with 135mm f/2 and 100mm f/2.8 macro lenses arriving this year. But such lenses usually work better on compact system cameras, so if anything we're more excited by its 21mm f/1.4 and 50mm f/1.2 fast primes for APS-C mirrorless models. Next year, I'd expect to see more along these lines, and perhaps some full-frame lenses purpose-designed for the Alpha 7 system.

Key products

- 21mm f/1.4
- 50mm f/1.2
- 100mm f/2.8 Macro
- 135mm f/2

Tamron

Fast image-stabilised primes add a new string to Tamron's bow

FOR A while, Tamron struggled to keep up with the innovation of its great rival Sigma, but it has now found its own direction. Like Sigma, it aimed upmarket and created some unique lenses. After last year's excellent 15-30mm f/2.8 Di VC USD wide zoom, the company ventured into a new line of primes that combine a decently fast f/1.8 aperture with optical image stabilisation. In doing so, it aims to give the best of both worlds for low-light shooting, and we like the idea (and both lenses) a lot.

Next year?

It seems a given that Tamron will expand its range of SP f/1.8 primes with more focal lengths. Based on the company's wish to serve both APS-C and full-frame users, 28mm and 85mm lenses might be the logical next additions.

Key products

- SP 35mm f/1.8 Di VC USD
- SP 45mm f/1.8 Di VC USD



Zeiss

It's been a busy year for a resurgent Zeiss

ZEISS is one of the oldest brands in photography and this year has significantly expanded its line-up of high-quality optics. Its new Batis range is the first third-party autofocus alternative for Sony Alpha 7 owners, and both the Batis 25mm f/2 and 85mm f/1.8 are absolutely superb. Zeiss also launched a modernised Milvus line of manual-focus lenses for full-frame DSLRs, with brand-new optical designs giving both the Milvus 50mm f/1.4 and Milvus 85mm f/1.4 truly stunning sharpness – if you can focus them accurately. Finally, the Loxia 21mm f/2.8 is a compact wideangle prime for the Sony Alpha 7 range that's manual-focus only.

A new 28mm f/1.4 is already promised in the company's premium Otus line to go on sale in 2016, and more Batis and Loxia lenses for the Alpha 7 are surely on their way.

Key products

- Batis 25mm f/2
- Batis 85mm f/1.8
- Loxia 21mm f/2.8
- Milvus 50mm f/1.4
- Milvus 85mm f/1.4

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Christmas conundrums

It's cold outdoors and the appeal of staying warm and comfortable has never been stronger. So, put your photography know-how to use here with our selection of puzzles. First up, find the hidden terms in our wordsearch

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DEVELOPMENT
ENLARGER
VIEWFINDER
CHROMATIC
RESOLUTION
KODAK
BROWNIE
FISHEYE
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EXPOSURE
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N	W	O	D	I	F	F	R	A	C	T	I	O	N	W	V	I	G	N	E	T	T	I	N	G

Who said it?

Match the quotes to these famous photographers

Annie Leibovitz	Abraham Lincoln	Susan Sontag	Henri Cartier-Bresson	Helmut Newton	Richard Avedon	Diane Arbus	Ansel Adams
							
A	B	C	D	E	F	G	H

- 1** 'The single most important component of a camera is the 12 inches behind it!'
- 2** 'Your first 10,000 photographs are your worst'
- 3** 'Photography is not something you retire from'
- 4** 'There are no bad pictures; that's just how your face looks sometimes'
- 5** 'If each photo steals a bit of the soul, isn't it possible that I give up pieces of mine every time I take a picture?'
- 6** 'The painter constructs, the photographer discloses'
- 7** 'I hate good taste. It's the worst thing that can happen to a creative person'
- 8** 'I never have taken a picture I've intended. They're always better or worse'

Guess the camera

Test your knowledge by naming the make and model of all six cameras



Who said it?
1 H Ansel Adams; 2 D Henri Cartier-Bresson; 3 A Annie Leibovitz; 4 B Abraham Lincoln;
5 F Richard Avedon; 6 C Susan Sontag; 7 E Helmut Newton; 8 G Diane Arbus, 6
1 Pentax Spotmatic SP 2, Panasonic Lumix DMC-FZ1000 3, Canon EOS 7D
4, Sony Cyber-shot DSC-RX1R 5, Zorki-4 6, Fujifilm X-A1

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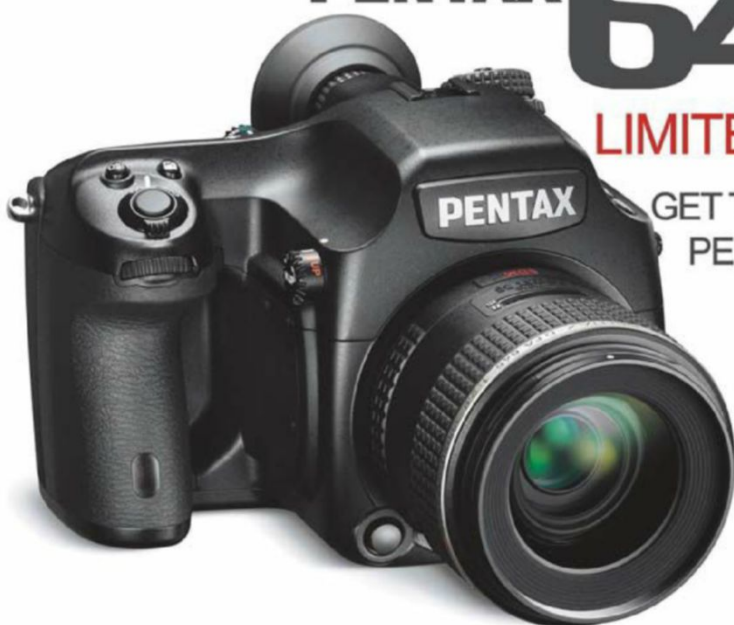
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FLUJ X100 COMPLETE WITH ACCESSORIES.	MINT-BOXED	£165.00
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FLUJ 18mm F2.8 R FLUJON BLACK LENS.	MINT-BOXED	£119.00
FLUJ 42-42 FLASHGUN FOR X PRO1.	MINT-BOXED	£119.00
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NIKON D600 BODY COMPLETE ONLY 1011 ACTUATIONS.	MINT-BOXED	£799.00
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NIKON D7200 BODY COMPLETE VERY LOW USE.	MINT-BOXED	£659.00
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NIKON D5100 BODY WITH 18-55 VR LENS.	MINT-BOXED	£295.00
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NIKON D70 BODY COMPLETE.	MINT-BOXED	£119.00
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NIKON S8700 SPEEDLIGHT.	MINT-BOXED	£59.00
NIKON S8600 SPEEDLIGHT.	MINT-BOXED	£125.00
NIKON S8600 SPEEDLIGHT COMPLETE.	MINT-BOXED	£175.00
NIKON S8600 SPEEDLIGHT COMPLETE.	MINT-BOXED	£199.00
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MEIZ 45-CL3 DIGITAL FLASH FOR NIKON.	MINT-BOXED	£175.00
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OLYMPUS 45mm F1.8 M ZUIKO DIGITAL ED MICRO 4/3RDS.	MINT-BOXED	£125.00
OLYMPUS 60mm F2.8 MACRO M ED MICRO 4/3RDS.	MINT-BOXED	£275.00
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NIKON 10-20mm F4.5-5.6 ED ASPHERIC VR II.	MINT-BOXED	£245.00
PANASONIC 50mm F2.8 ZUIKO DIGITAL ED 4/3RDS.	MINT-BOXED	£395.00
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OLYMPUS 70 - 300mm F4.5-5.6 ZUIGO DIG ED 4/3RDS.	MINT-BOXED	£225.00
OLYMPUS EX-20 TELECONVERTER FOR 4/3RDS.	MINT-BOXED	£245.00
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OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY.	MINT-BOXED	£199.00
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OLYMPUS HLD-6 BATTERY GRIP FOR OM5-EM5.	MINT-BOXED	£145.00
OLYMPUS FL-14 FLASH UNIT.	EXC++	£69.00
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PANASONIC LUMIX DMC-GM1 16mp 16mp WITH BATT & CHGR.	MINT-BOXED	£145.00
PANASONIC LUMIX DMC-GM2 12mp 12mp WITH BATT & CHGR.	MINT-BOXED	£225.00
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SONY DSC-HX90V COMPLETE VERY LOW USE.	MINT-BOXED	£275.00
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CANON 35mm F1.4 USM "L" SUPER TIGHT SHARP LENS.	MINT-BOXED	£775.00
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CANON 60mm F2.8 USM MACRO LATEST.	MINT-BOXED	£265.00
CANON 100mm F2 USM.	MINT-BOXED	£265.00
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KENCO DG CANON FIT TUBE SET 12.20.36MM.	MINT-BOXED	£99.00
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TAMRON 18 - 200mm F3.5/5.6 IF ASPHERIC VR DI I.	MINT-BOXED	£225.00
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LEICA 50mm F2.8 SUMMICRON CHROME M FIT.	EXC++	£575.00
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Nikon winter Cashback* offer ends 13.1.16

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5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!' Roland – Northampton

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1Dx Body £4399

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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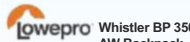
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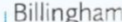
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4.2x optical zoom	
1080p movie mode	

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5.0x optical zoom	
1080p movie mode	

PowerShot G9 X	£399
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WG-30

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16.2 Megapixel with fixed f2.8 GR lens.....£499



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24x optical zoom	
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18.1 megapixels	
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20.1 megapixels	
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Lumix FZ72	£199
£169 Inc. £30 Cashback*	
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Panasonic Cashback* offer ends 25.1.16



Stylus SP-100EE

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SONY Black

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18.2 megapixels	
30.0x optical zoom	
1080p movie mode	

£30 CASHBACK*	
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Cyber-Shot HX90V £309	£279 Inc. £30 Cashback*
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Cyber-Shot RX10 II	£1093
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Cyber-Shot RX10	£589
£539 Inc. £50 Cashback*	
Cyber-Shot RX100 IV	£709
£659 Inc. £50 Cashback*	
Cyber-Shot RX100 III	£569
£519 Inc. £50 Cashback*	
Cyber-Shot RX100 II	£349
Cyber-shot HX400	£298
£258 Inc. £40 Cashback*	
Cyber-shot WX500	£244

Sony Cashback* offer ends 31.1.16



FinePix X100T £796

Black or Silver

FinePix X30 £284

12.0 megapixels

4x optical zoom

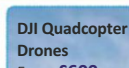
Nikon Black

Coolpix P900 £499

83x optical zoom

16.0 megapixels

FinePix S9200	£169
FinePix S1	£279
FinePix S9800	£178.99
FinePix XP80 Purple and Black	£126
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From £600

*GoPro available separately

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**Based on a 4-day delivery service, UK only.

AF-S Nikkor 24-70mm F2.8E ED VR

Quick specs

Focal length 24-70 mm
Image stab. Yes (4 stops)
Lens mount Nikon F (FX)
Max aperture F2.8
Min aperture F22.0
Min focus 0.38 m (14.96)
Max magnification 0.27x
Weight 1070 g (2.36 lb)



NEW

IN STOCK

AF-S Nikkor 24mm F1.8G ED

Quick specs

Lens type Prime lens
Image stab. No
Lens mount Nikon F (FX)
Max aperture F1.8
Min aperture F16.0
Min focus 0.23 m (9.06)
Max magnification 0.2x
Weight 355 g (0.78 lb)



NEW

AF-S Nikkor 200-500mm F5.6E ED VR

Quick specs

Lens type Zoom lens
Focal length 200-500 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F5.6
Min aperture F32.0
Min focus 2.20 m (86.61)
Max magnification 0.22x
Weight 2300 g (5.07 lb)



NEW

IN STOCK

AF-S 300mm F4E PF ED VR

Quick specs

Lens type Prime lens
Focal length 300 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F4.0
Min aperture F32.0
Min focus 1.40 m (55.12)
Weight 755 g (1.66 lb)



NEW

IN STOCK

D810

Quick specs

Sensor size Full frame
Sensor type CMOS 36MP
ISO Auto, 64-12800
Lens mount Nikon F
Screen size 3.2
Screen dots 1,229,000
Min shutter speed 30 sec
Max shutter speed 1/8000 sec
Weight 980 g

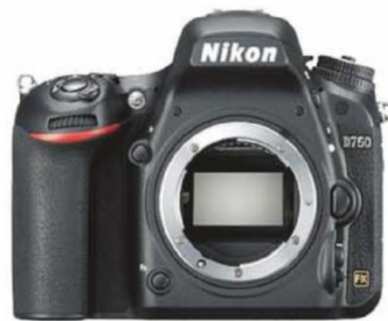


£350 TRADE IN BONUS

D750

Quick specs

Sensor size Full frame
Sensor type CMOS 24MP
ISO Auto, 100-12800
Focal length mult. 1x
Screen size 3.2
Min shutter speed 30 sec
Max shutter speed 1/4000 sec
Weight 750 g



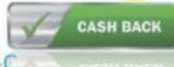
£150 TRADE IN BONUS

D5500

£50

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fully articulated
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC

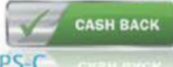


D3300

£20

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fixed
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC



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AF-D 14mm f/2.8D	£1,209.00	AF-S 85mm f/1.8G	£349.00	AF-S 16-80mm f/2.8-4E ED VR	£869.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/1.4G	£1,149.00	AF-S 16-85mm f/3.5-5.6G	£429.00
AF-S 20mm f/1.8G ED	£629.00	AF-S 105mm f/2.8G VR	£619.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 20mm f/2.8	£463.00	AF-DC 105mm f/2.8 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-D 24mm f/2.8D	£369.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
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AF-D 28mm f/2.8	£245.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£459.00
AF-S 28mm f/1.8G	£495.00	AF-S 200mm f/2.8G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£569.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-5.6 VR	£549.00
35mm f/2.8 AF Nikkor D	£255.00	AF-S 300mm f/4 D IF-ED	£1,029.00	AF-S 24-70mm f/2.8G ED	£1,199.00
AF-S 35mm f/1.8G ED	£429.00	AF-S 300mm f/4E PF ED VR	£1,639.00	AF-S 24-85mm VR	£399.00
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AF-S 50mm f/1.8	£109.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 70-300mm f/4.0G ED VR	£899.00
AF-S 50mm f/1.8G	£140.00	AF-S 800mm f/5.6E FL ED VR	£13,994.00	AF-S 70-300mm IF ED VR	£406.00
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600mm f/4.0L IS MK II	£8,895.00	EF-S 55-250mm f/4-5.6 IS STM	£225.00
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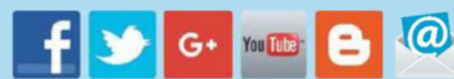
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16 FPS

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+ 16-50mm II **£529.00***

*Prices include **£40 cashback**
from Fujifilm. 30.10.15 - 11.01.16

Fujifilm X-Pro1



16.3 MEGA PIXELS
8 FPS

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Fujifilm X-T1



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16 FPS

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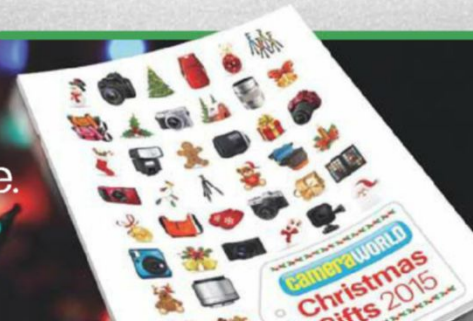
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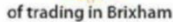
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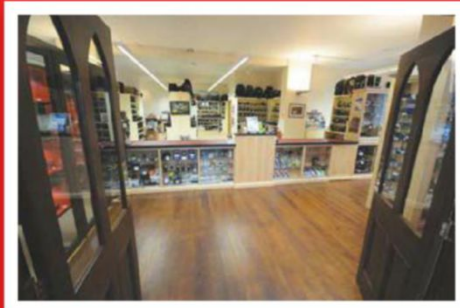
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Olympus 17mm F1.8 M.Zuiko			
Black.....	E++ E279		
Olympus 17mm F2.8 M.Zuiko.....	E++ E129		
Sigma 19mm F2.8 DN - A.....	Mint- E89		
Sigma 19mm F2.8 EX DN.....	E++ E79		
Panasonic 20mm F1.7 G Pancake.....	E++ E189		
Voigtlander 25mm F0.95 Nokton.....	E++ E449		
Panasonic 25mm F1.4 DG			
Summilux.....	Mint- E299		
SLRMagic 26mm F1.4.....	E++ E59		
Panasonic 35-100mm F2.8 G OIS			
Vario.....	E++ / Mint- E679		
Olympus 40-150mm F4-5.6 R			
ED M.Zuiko.....	E++ E99		
Olympus 45mm F1.8 M.Zuiko.....	Mint- E129		
Panasonic 45mm F2.8 DG			
Asph Macro.....	E++ / Mint- E299		
Olympus 35-300mm F4.8-6.7 ED II M.....			
Zuiko.....	E++ / Mint- E249		
Olympus 75mm F1.8 ED Silver M.....			
Zuiko.....	E++ E439		
Olympus MC-14 1.4x Teleconverter.....	Mint- E239		
Sony NEX Lenses			
10-18mm F4 OES.....	E++ E449		
18-200mm F3.5-6.3 OSS.....	E++ E299		
18-55mm F3.5-5.6 (NEX).....	E++ E59		
24-70mm F4 FE ZA OSS.....	E++ E639		
24mm F1.8 E.....	Mint- E439		
35mm F2.8 FE ZA.....	Mint- E399		
55-210mm F4.5-6.3 OSS.....	E++ E129		
Tamron 18-200mm F3.5-6.3 Di III VC.....	E++ E250		
Zeiss 50mm F2 Loxia.....	Mint- E589		
Bronica ETRS/SI			
ETRS Complete + Prism + Grip.....	E++ E349		
ETR Body Only.....	E++ E79		
30mm F3.5 PE Fisheye.....	E++ E589		
40mm F4 E.....	Mint- E149		
40mm F4 PE.....	E++ E169		
45-90mm F4.5-6.5 PE.....	E++ E399		
50mm F2.8 PE.....	E++ E129		
70-140mm F4.5 PE.....	E++ E599		
150mm F3.5 E.....	As Seen / E++ E39		
150mm F3.5 PE.....	E++ / E++ E119		
200mm F4.5 E.....	E++ / Unused E119		
200mm F5.6 E.....	E++ E129		
250mm F5.6 E.....	As Seen / E++ E79		
250mm F8 E.....	E++ E359		
120° Macro.....	E++ / E++ E35		
Polaroid Mag E.....	E++ / E++ E25		
Extension Tube E14.....	E++ / Unused E29		
Pro Shade E.....	E++ E25		
Rotary Finder E.....	E++ E75		
Ranor EOS			
EOS 1VHS Body Only.....	E++ E399		
EOS 1 Body Only.....	E++ E89		
EOS 3 Body Only.....	E++ E109		
EOS 30 Body Only.....	E++ E69		
EOS 30 Date Body Only.....	E++ E69		
EOS 30E Body Only.....	As Seen E39		
EOS 5 + VGI0 Grip.....	E++ E49		
EOS 5 Body Only.....	E++ E59		
EOS 50E + 500mm F8.....	E++ E29		
EOS 50E + BP50 Grip.....	As Seen / E++ E25		
EOS 50E + Sigma 24-60mm F2.8.....	E++ E149		
EOS 50E Body Only.....	E++ / E++ E25		
EOS RT Body Only.....	Unused E149		
10-22mm F3.5-4.5 EFS.....	E++ / Mint- E249		
14mm F2.8 USM.....	Exc E589		
14-70mm F2.8 USM II.....	E++ / Mint- E1,099		
17-40mm F4 L USM.....	Exc / E++ E259		
17-55mm F2.8 EFS IS.....	E++ / Mint- E379		
17-85mm F3.5-5.6 IS USM.....	E++ E149		
17-85mm F4-5.6 IS USM.....	As Seen E39		
18-200mm F3.5-5.6 IS EFS.....	E++ E229		
19-35mm F3.5-4.5 USM.....	E++ E129		
22mm F2 STM.....	Mint- E89		
24mm F1.4 L USM.....	Mint- E89		
24mm F1.4 L USM Mktl.....	Mint- E89		
24mm F2.8 EF.....	Exc / E++ E139		
24mm F3.5 L TSE.....	E++ E649		
24mm F3.5 L TSE Mktl.....	E++ E1,049		
24-70mm F2.8 L USM.....	E++ E689		
24-70mm F4 L IS USM.....	E++ / Mint- E489		
24-85mm F3.5-5.6 IS USM.....	E++ E128		
24-105mm F4 L IS USM.....	E++ E399		
28mm F2.8 EF.....	E++ E49		
28-90mm F2.8-4 L USM.....	E++ E349		
28-135mm F3.5-5.6 IS USM.....	E++ E129		
35mm F1.4 L USM.....	E++ / Mint- E789		
35-350mm F3.5-5.6 L USM.....	E++ E549		
45mm F2.8 TS-E.....	E++ E649		
45mm F2.8 L USM.....	Mint- E299		
50mm F1.2 L USM.....	E++ E799		
50mm F1.4 L USM.....	E++ / Mint- E199		
50mm F1.8 EF II.....	E++ / E++ E49		
50mm F1.8 EF Mktl.....	E++ / E++ E129		
55-200mm F4.5-5.6 ISM.....	E++ E59		
55-250mm F4.5-6.5 EFS IS.....	E++ E39		
60mm F2.8 EFS Macro.....	E++ E199		
70-200mm F4 L IS USM.....	E++ E599		
70-200mm F4 L USM.....	E++ E339		
70-300mm F4-5.6 IS USM.....	E++ / E++ E199		
70-300mm F4-5.6 L IS.....	E++ E599		
70-300mm F4.5-6.5 DO IS.....	E++ E599		
75-300mm F4-5.6 IS USM.....	E++ E299		
80-200mm F2.8 EF.....	E++ E349		
80-200mm F4.5-5.6 EF II.....	E++ E49		
85mm F1.2 L USM Mktl E++	/ Mint- E999		
85mm F1.8 USM.....	Exc / Mint- E149		
100mm F2.8 L USM.....	E++ E239		
100mm F2.8 L Macro IS USM.....	E++ E499		
100mm F2.8 USM.....	E++ E299		
100-400mm F4.5-5.6 L IS			
USM.....	E++ / E++ E649		
135mm F2 L USM.....	E++ E549		
135mm F2.8 L Soft Focus EF.....	E++ E129		
200mm F2.8 L USM II.....	E++ E399		
300mm F2.8 L IS USM.....	E++ E2,749		
300mm F4 L IS USM.....	E++ / Mint- E649		
400mm F2.8 L IS USM.....	E++ E1,489		
400mm F5.6 L USM.....	E++ E729		
500mm F4 L IS USM.....	E++ E3,499		
600mm F4 L IS USM.....	E++ E4,489		
600mm F5.6 L IS USM.....	E++ E2,995		
800mm F5.6 L IS USM.....	Mint- E7,495		
Contax 35-70mm F3.4 MM.....	E++ E289		
Contax 35-135mm F3.5-4.5 MM.....	E++ E449		
Contax 100mm F2 MM.....	E++ E749		
Samyang 85mm F1.4 IF MC			
Aspherical.....	E++ E169		
Sigma 8-18mm F4.5-5.6 DC HSM.....	Mint- E379		
Sigma 10-20mm F4-5.6 DC HSM.....	E++ E219		
Sigma 17-50mm F2.8 EX DC OS HSM.....	E++ E199		
Sigma 17-70mm F2.8-4.5 DC OS			
HSM.....	E++ E195		
Sigma 24-70mm F2.8 EX DG HSM.....	E++ E449		
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++ E389		
Sigma 50mm F1.4 EX DG HSM.....	Mint- E219		
Sigma 50mm F2.8 EX DG Macro.....	E++ E149		
Sigma 70mm F2.8 EX DG			
Macro.....	E++ / E++ E179		
Sigma 70-200mm F2.8 APO EX DG II.....	E++ E299		
Sigma 70-200mm F2.8 EX APO			
HSM.....	E++ / E++ E219		
Sigma 70-210mm F2.8 Apo.....	E++ E149		
Sigma 100-300mm F4 Apo EX HSM.....	E++ E279		
Sigma 105mm F2.8 EX DG			
Macro.....	E++ E179		
Sigma 120-300mm F2.8 EX DG OS			
HSM S.....	E++ E1,749		
Sigma 120-400mm F4.5-5.6			
APO DG OS HSM.....	E++ E349		
Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ E179		
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ E319		
Sigma 170-500mm F5-6.3			
Apo.....	E++ / E++ E149		
Sigma 300mm F2.8 Apo.....	Unused E299		
Sigma 300mm F2.8 Apo DG HSM.....	E++ E1,299		
Sigma 300mm F2.8 Apo EX DG			
HSM.....	E++ E1,589		
Sigma 300mm F4 Apo.....	E++ / E++ E149		
Sigma 400mm F5.6 AF.....	E++ E79		
Sigma 400mm F5.6 Apo Tele.....	E++ E149		
Sigma 500mm F4.5 Apo EX HSM.....	E++ E179		
Sigma 600mm F8 Reflex.....	E++ E179		
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ E349		
Tamron 17-50mm F2.8 Di II.....	E++ E199		
Tamron 17-50mm F2.8 XR Di II VC LD.....	Mint- E229		
Tamron 18-270mm F3.5-6.3 Di III VC.....	Mint- E199		
Tamron 28-75mm F2.8 XR Di II.....	Mint- E229		
Tamron 28-300mm F3.5-6.3 X.R Di.....	E++ E109		
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ E279		
Tamron 70-200mm F2.8 Di (IF) Macro.....	E++ E299		
Tamron 90mm F2.8 SP Di Macro.....	Mint- E219		
Tamron 200-500mm F5-6.3 Di LD AF.....	E++ E489		
Tokina 10-17mm F3.5-4.5 DX.....			
Fisheye.....	Exc Demo E499		
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ E249		
Tokina 24-200mm F3.5-5.6 SD.....	E++ E129		
Tokina 28-80mm F2.8 ATX Pro.....	E++ E199		
Tokina 35mm F2.8 Macro DX			
ATX.....	E++ / New E249		
Tokina 50-135mm F2.8 DX			
ATX.....	Exc Demo / E++ E329		
Tokina 300mm F2.8 ATX SD.....	E++ E749		
Zeiss 18mm F3.5 Z.....	Mint- E699		
Zeiss 21mm F2.8 Z.....	E++ / Mint- E749		
Zeiss 28mm F2 Z.....	E++ E519		
1.4x EF II Extender.....	E++ E179		
2x EF Extender.....	E++ / E++ E109		
2x EF II Extender.....	Mint- E179		
2x EF Mktl Extender.....	E++ E149		
Kenko 1.4x Converter DGX Pro300.....	Mint- E79		
Sigma 2x Apo EX DG Converter.....	Mint- E39		
Teleplus 2x MC4 Converter.....	E++ E35		
Teleplus 2x MC7 Converter.....	E++ E49		
300E2 Speedlite.....	E++ / E++ E15		
380E2 Speedlite.....	E++ / E++ E49		
420E2 Speedlite.....	E++ / E++ E65		
430E2 Speedlite.....	E++ E39		
430E2 Speedlite.....	E++ E29		
540E2 Speedlite.....	E++ / E++ E39		
550E2 Speedlite.....	E++ / E++ E85		
580E2 II Speedlite.....	E++ E189		
580E2 Mktl Speedlite.....	E++ E199		
580E2 Speedlite.....	E++ / E++ E119		
Metz 15 MS-1 Flash.....	E++ E179		
Metz 40M22 Flash.....	Unused E69		
Metz 44 AF-1 Digital.....	Mint- E79		
Metz 50AF1 Digital.....	E++ / E++ E69		
Nissin Di600 Speedlite.....	E++ E59		
Sigma EF500 DG ST Flash.....	E++ E39		
Sigma EF500 DG ST Flash II.....	E++ E49		
Sigma EF500 ST Flash.....	E++ E39		
Sigma EF500 DG Super II Flash.....	E++ E49		
Sigma EM-140 DG Macroflash.....	E++ E199		
ML3 Macrolite.....	E++ E49		
MR-14E Macro Ringlite.....	E++ / Mint- E219		
MR40 AF Macro Flash.....	E++ E29		



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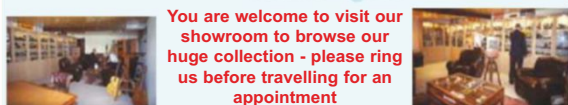
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4x5 or 5x7 180mm f5.6 Schneider Symmar - S MC lovely.	E179	Nikon AF Digital 18-55mm f3.5-5.6 AF-S Nikkor ED G II.	E49
4x5 Schneider Symmar 210 / 370mm lens, nice user.	E59	Nikon Ai 43-85mm f3.5 Zoom Nikkor lens. Nice optic.	E29
5x4 roll film adaptor, Graflex 23 Graphic for 6x9 on 120.	E49	Nikon Ai Fit Macro Focus 7 element Kenko Teleplus 2x.	E29
Agfa Karat 35, with 3.5 Solinar lens in Compur Rapid.	E29	Nikon AIS 50mm f1.8 Series E lens. Excellent condition.	E45
Agfa Karat IV, with 50mm f2.8 Solinar lens VGC.	E49	Nikon AIS TC-201 teleconverter. Very nice optics SALE.	E49
Agfa Karat V, with 50mm f2.8 Solinar lens VGC.	E59	Nikon AIS TC-300 2X teleconverter. Very nice optics.	E59
Agfa Movex Reflex double 8 movie camera set, LOVELY.	E39	Nikon Nikkormat FT body, chrome.	E39
Agfa Record III, 6x9 uncoupled rangefinder.	E59	Nikon Nikkormat (Nikkormat FT N) body, in Chrome VGC.	E39
Agfa Super Silette, c/w with 45mm f3.5 Solinar lens.	E39	Nikon Non-AI 28mm f3.5 Nikkor H Scalloped lens.	E49
Agfa Agglux f16cm f5.5 Aglux telephoto lens.	E39	Nikon Non-AI 55mm f3.5 Micro Nikkor-P Macro lens.	E59
Ansco Karomat (Agfa Karat 36), 50mm f2.8 Xenon VGC.	E69	Nikon Non-AI 80-200mm f4.5 Zoom Nikkor lens. VGC.	E49
Balda Baldina, 6x6 on 120, 75/2.9 Baltair in Prontor S.	E35	Nikon Speedlight SB-25 flash. Nice condition.	E29
Balda Baldina, 35mm c/w 2.9 Radonair / Prontor SVS.	E25	Nikon Speedlight SB-600, suits all Nikon Digital SLR.	E79
Balda Baldina, 35mm c/w f2.8 Xenon in Synchro Compur.	E49	Olympus Mu 1 AF compact, 35mm f3.5 Zuiko boxed.	E29
Benbo large tripod, older model but good condition.	E39	Olympus OM 135mm f3.5 E Zuiko Auto-T lens, lovely.	E35
Bowens Illuminart 3 with all extras inc. 4x5 converter.	E69	Olympus OM 135mm f3.5 E Zuiko Auto-T lens, VGC.	E25
Bowens Profile 100, comprehensive 5 head lighting kit.	E29	Olympus OM 28mm f2.8 Zuiko Auto W wide angle lens.	E49
BPM Bellows outfit with Bellows Focusside, loads of bits.	E49	Olympus OM 35-70mm f3.5-4.5 S. Zuiko Auto-Zoom.	E29
Bronica EC / S2A etc fit Komura 200mm f3.5 lens. VGC.	E49	Olympus OM 400mm f5.6 Sigma lens, excellent, cased.	E59
Bronica EC / S2A etc fit ext. tubes. Nr mint boxed.	E25	Olympus OM 500mm f3.5 Zuiko Macro lens.	E59
Bronica EC / S2A etc fit Vivitar MC 2X teleconverter.	E29	Olympus OM Auto Extension tube, 25mm. Mint boxed.	E15
Bronica EC Plain Prism finder, VGC.	E39	Olympus OM black leather case. VGC, always popular.	E29
Bronica ETR / S / Si polarooid film back. VGC.	E29	Olympus OM fit 2003.5 Vivitar Series 1 AF lens! Boxed.	E79
Bronica ETR / S / Si Pro Shade. Good usable condition.	E19	Olympus OM focus screen Beattie Interscreen Split Image.	E29
Bronica S2A roll film holder. Silver. 6x6 on 120/220.	E29	Olympus OM focus screen: Grid type. Excellent condition.	E15
Bronica SQ series Prism finder. S. un-metered.	E39	Olympus OM Motor Drive 1, + Battery Grip 1, Holder 1.	E29
Canon AE-1 Program, in black, With 50/1.8 FD lens.	E69	Olympus OM set of three extension tubes: 7, 14, 25mm.	E29
Canon EF 28-80mm f3.5-5.6 Mk II lens, VGC.	E29	Olympus OM T32 flash, near mint example.	E29
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Canon EF 80-200mm f4.5-5.6 USM lens, VGC.	E39	Olympus OM Winder 2. Good condition working well.	E29
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Canon EOS 10 body, VGC with strap and half case.	E29	Olympus OM-1n, in chrome. With 50mm f1.8 Zuiko lens.	E59
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Canon FTn, + AE finder, 50mm f1.8 Canon lens.	E189	Olympus OM-2n, chrome, with 50mm f1.8 Zuiko Auto-S.	E49
Canon FD 135mm f3.5 SC Breech mount lens, VGC.	E29	Olympus Pen F / FT fit Vivitar 2x converter. VGC.	E19
Canon FD 200mm f4.5 SSC lens. Breech mount.	E49	Olympus Pen F / FT bellows set plus focus rail. VGC.	E39
Canon FD 28mm f2.8 prime lens. VGC, with caps.	E25	Pentax K Pentax Zoom Magnifying angle finder. V nice.	E25
Canon FD 70-210mm f2.8-4.5 Macro lens, VGC.	E29	Pentax K 28mm f3.5 SMC Shift Lens. Lovely optics SALE.	E29
Canon FD 80-200mm f4 FD bayonet lens.	E29	Pentax K 40-80mm f2.8-4 SMC M zoom lens. Excellent.	E29
Canon FD fit 70-300mm f4.5-5.8 Carl Zeiss Jena zoom II.	E29	Pentax KA 35-70mm f4 SMC A Zoom lens. Near mint.	E49
Canon FL 135mm f2.5 Fast Telephoto lens, excellent.	E39	Pentax KA 70-210mm f4 SMC A zoom lens. VGC.	E49
Canon Tlb, with 50/1.8 FD lens. VGC overall.	E49	Pentax LX 2 Eye Level Finder (no shoe) Exc+ box.	E19
Canon V, f1 etc Canon Flash Unit Model V. VGC cased.	E19	Pentax LX FE-1 Waist Level Magni-Finder. Near Mint.	E49
Certo Durata, folding 35mm, 50/1.2.9 Trioplan in Cludor.	E49	Pentax LX real leather ever ready case. VGC.	E29
Contax / Yashica fit 100mm f3.5 Vivitar (Cosma) Macro.	E49	Pentax LX System Finder FB-1 + Action Eyepiece FC-1.	E79
Contax / Yashica fit 75-300mm f4.5-5.6 Sigma APO.	E49	Pentax LX winder, VGC, complete with instructions.	E49
Contax TLA-30 flash. Excellent condition with Pouch.	E35	Pentax M42 135mm f3.5 Auto Takumar semi auto, VGC.	E19
Diax 90mm shoe mounted Bright Line finder. V nice.	E39	Pentax Ref Converter M, right angle finder, ME, LX, MX.	E49
Dosokool Waterlight storage camera case, 19x16x9 inch.	E35	Pentax Ref Converter, right angle finder, fits SV, S1a etc.	E29
Ensign Selfix 320 Special, 105 Xpres, VGC, cased.	E49	Pentax S1a, with 55mm f2 Super-Takumar lens.	E49
Ensign Selfix 820, 105 Xpres, VGC.	E49	Pentax Stereo Adapter Set 49mm code no. 30348. VGC.	E49
Fed 4, CRF for 35mm, With 52mm f2.8 N-61 lens. VGC.	E29	Petri Flex fit 28mm f3.5 Petri CC Auto lens. Scalloped.	E29
Foca screw (not Leica) 135 f4.5 Telephoto lens Case.	E49	Petri Petriflex V6 SLR, with 55mm f2.8 Petri CC Auto lens.	E39
Grossen Luraxia 3 meter. Late all black model. in VGC.	E39	Polaris Spotview 10, Polar's Flash Meter spot accessory.	E19
Hasselblad / Zenit 80 / Kiev 88 etc fit Plain 45 deg prism.	E39	Ricor KR-10 Super. With 50mm f2.8 Rikenon (K mount).	E39
Hasselblad 500C, with silver 80mm 2.8 Planar VGC.	E49	Rollei 35 LED, black. With 40mm f3.5 Triotar lens.	E49
Hasselblad 500CM body, in Black. Overall excellent.	E29	Rollei 35 LED, in Black. With 40mm f3.5 Triotar Nr Mint.	E49
Hasselblad 90 degree prism. Hensold type.	E49	Rollei 35, original model. Germany. Tessar lens, VGC.	E19
Hasselblad 90 degree prism finder. Rounded type, VGC.	E49	Rollei QBM mount 200mm f4 HFT Tele Tessar lens.	E79
Hasselblad Adjustable Accessory shoe 43125, excellent.	E29	Rollei QBM mount 35mm f2.8 Rolleinar MC lens.	E39
Hasselblad fit 2x Converter, Vivitar. Near mint, cased.	E49	Rollei QBM mount 50mm f1.4 Rolleinar MC lens.	E79
Hasselblad Frame finder (Sports Finder) M42/15.	E29	Rollei QBM mount 50mm f1.8 Voiglander Color-Ultram.	E49
Hasselblad Ground Glass focus screen. For TTL viewing.	E49	Rollei QBM mount 85mm f2.8 Carl Zeiss Sonnar lens.	E49
Hasselblad narrow leather neck strap, VGC.	E19	Rolleicord 16 exposure kit, with counter, masks, boxed.	E19
Hasselblad Pistol grip, suits most AF and C models. VGC.	E25	Rolleicord II with 7.5cm f3.5 Zeiss Triotar lens in Compur.	E49
Hasselblad Pro Shade for T* lenses, used but usable.	E19	Rolleicord Iib, with 75mm f3.5 Xenar lens in GWC.	E19
Horseman V / VHR lens back, Copal 0 size.	E19	Rolleicord Vb. With 75mm f3.5 Xenar lens VGC.	E49
Kiev / Contax fit 135mm f4 Jupiter-11 lens, silver, keeper.	E35	Rolleiflex 4x4 "Grey Baby". With 60 f3.5 Xenar cased.	E119
Kiev / Contax fit 135mm f2.8 Jupiter 12 lens. In black vgc.	E49	Rolleiflex 4x4, c1931. The first "baby" Rolleiflex. SALE.	E59
Kiev / Contax fit 85mm f2 Jupiter lens. In black vgc.	E79	Rolleiflex Bayonet 1 filters: orange / yellow, price exc.	E19
Kiev 88 fit 150mm f2.8 Kaleinar-38 lens VGC, cased.	E59	Rolleiflex Bayonet 1 Rolleinar no. 2 close up set. Cased.	E29
Kiev 88 fit 65mm f3.5 Mir-38B lens. Black VGC.	E59	Rolleiflex Pistol Grip. With cable release.	E29
Kodak Retina 1a, type 015, 50/ f3.5 coated Xenar lens.	E39	Rolleiflex Plate back accessory outfit + focus screen.	E29
Kodak Retina C fit 35mm f5.6 Schneider Carpathia.	E39	Rolleiflex Rolleilux 6x6 lens hood / light meter vgc cased.	E29
Kodak Retina C fit 80mm f4 Heligon C VGC, scarce.	E29	Tamron Adaptall 2 mount 28mm f4 HFT Tele Tessar lens.	E25
Kodak Retina C fit 80mm f4 Xenon, some marks.	E29	Tasei Welmy Six, for 6x6 on 120. 75mm Terionar lens.	E35
Kodak Retina IIC (Bg C) with Xenon lens, serviced.	E129	Tele Rolleiflex Rolleinar 0.35mm close up attachment VGC.	E79
Kodak Retina Reflex / 5 mount, 135mm f4.5 Tele Xenar.	E39	Tele Rolleiflex Rolleinar 0.7mm close up attachment VGC.	E79
Kodak Retina Reflex fit slide copying set, VGC.	E19	Voiglander 50/1.5 Nokton Leica L 38 screw mount.	E29
Kodak Retina Reflex III, with 50mm f2.8 Xenar.	E59	Voiglander Bessa 1 6x9, 105 f4.5 Vaskar, Cased, Lovely.	E69
Kodak Retina Sports Finder, VGC cased.	E25	Voiglander Bessa R 6x9 r/f with 3.5 Helomar. V nice.	E149
Koni Omega 180mm f4.5 Hexanon lens. VGC.	E59	Voiglander Tunt 3 finder, with 35/50/100mm frames.	E49
Koni Omega 60mm f5.6 Hexanon lens + Finder cased.	E59	Voiglander Tessar T, CRF with 50/2.8 Color Skopar.	E39

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Konica AR 28mm f3.5 Hexar AR lens. Super example.	E19	Voiglander Vitessa T, CRF, 50/2.8 Color Skopar nr mint.	E139
Konica Autoreflex A + 52mm f1.8 Hexanon AR lens Nice	E45	Voiglander Vito B, 50/3.5 C. Skopar, Bright line finder.	E139
Konica Autoreflex T3, chrome + 50/1.7 Hexanon AR.	E59	Voiglander Vito B, with 50mm f3.5 Color Skopar lens.	E29
Konica Autoreflex TC, Black + 40/1.8 Pancake Hexanon.	E49	Wella Perle camera, 6x4.5 on 120 Radionar lens.	E29
Leica ED/DA negative film strip printer, boxed.	E29	Werra flat top, black, 50 f2.8 Tessar / Prestor RVS.	E39
Leica FOKOS chrome rangefinder, post type, no foot.	E49	Weston Euro Master light meter, VGC, case, eyecup, etc.	E49
Leica POOBV Yellow filter for 9cm Thambar lens, boxed.	E25	Weston Euro Master meter, superb example, boxed.	E49
Leica POOCJ yellow no 2 filter for 9cm Thambar boxed.	E25	Yashica Bayonet 1 Close Up Set No. 2, for TLR use.	E19
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Mamiya RB67 Prism finder, un-metered. Lovely optics.	E49	Zeiss Ikon Netta 513/16, for 6x6 on 120. 75/4.5 Novar.	E49
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Minolta AF 35-105mm f3.5-4.5 Zoom lens, nice quality.	E59	Zeiss Super Ikonita D 53/16, 6.5x11 on 616, Lovely.	E119
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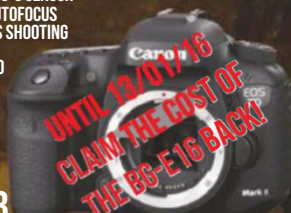
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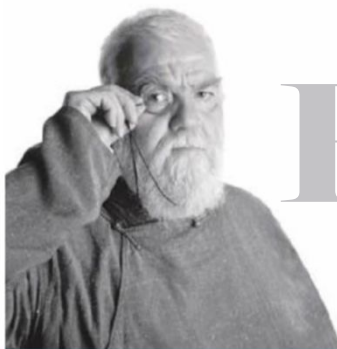
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Final Analysis

Roger Hicks considers...

Kolyadki celebrations, Belarus, 2014, by Jonas Bendiksen



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Imagine that you're living in your great-great-grandparents' time. The harvest is in and food is plentiful, but there's no doubt that winter has come. Now is the time to slaughter the beasts you will be unable to feed in a time of no forage, preserving what you can, eating the rest to build up your own fat reserves. On the bright side, the hardest of the year's work has drawn to a close and you can sleep a lot: days are short. But the year is turning, spring and summer will come again bringing plenty.

This is the reason for winter festivals. If you are religious, you can drag gods into your celebrations too. *Sol Invictus*, perhaps – the Unconquered Sun – who shares a birthday with a later deity, Jesus Christ. Or the chief god of Yule, Jólnir, a manifestation of Odin.

I couldn't find out much about Kolyadki, except that it is 'pagan' and falls at the same time as the Orthodox Christmas. There seems to be significant regional variations between Belarus, Ukraine and Russia, but Kolyadki involves going from door to door in fancy dress and singing (sort of) carols; only 'sort of' because they may or may not be Christian. The singers are rewarded with food, alcohol or money. When it comes to costumes, Bendiksen refers to old men (see the pushed-back mask of the person on the right), gypsies (the tall young woman, centre right) and traditionally dressed babushkas (grandmothers). Oh, and goats, as on the left, although I've also seen photos by others of horses, donkeys and bears.

Maybe even the celebrants don't know (or care) that much. After all, what are

the exact origins of Padstow's 'Obby 'Oss festival? What matters is that a thoroughly enjoyable time is had by all, and that tradition is maintained for the sake of tradition. This is a lovely picture of people unselfconsciously enjoying a tradition (drink seems to have been taken), shot under a mixture of window-light and room lighting (look at the shadow's colours on the door). There was probably also some flash bounced off the ceiling.

Why not try to take something as good yourself, wherever you find yourself this festive season – even in the pub? The hard bit is avoiding the harsh shadows and glaring reflections of on-camera flash. It's not necessarily easy, but practising is fun, and remember that the cousin reaching in to swap the bottles isn't a mistake, but part of the story.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Bieke Depoorter



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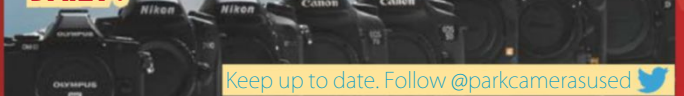
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